



SAN FRANCISCO ART COMMISSION

300 CALIF. ST. SUITE 710 SAN FRANCISCO, CA 94102
415.398.1590 FAX 415.398.1595

MEMORANDUM

VISUAL ART COMMITTEE
Meeting Schedule

Calendar Year 1994

The Regular meeting of the Visual Art Committee of the Art Commission is held on the third Wednesday of the month at 4:00 p.m. at 25 Van Ness Avenue, Suite 70.

1994 Meeting Schedule:

January 19

February 16

March 16

April 20

May 18

June 15

July 20

August 17

September 21

October 19

November 16

December 21



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January, 1994



SAN FRANCISCO ART COMMISSION

A G E N D A

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, JANUARY 19, 1994

3:00 P.M.

25 VAN NESS AVENUE, SUITE 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

I. Consent Calendar

- A. Motion to modify contract with Michael Manwaring for the Historical and Interpretive Signage Project to extend the completion date to December 31, 1995 and to increase the design fees for North Embarcadero and King Street by a total of \$32,000 for production of camera-ready shop drawings and an increase in the scope to include signage related to Bay ecology and Bay trails.
- B. Motion to modify contract with Martha Heavenston for the Tenderloin Recreation Center to extend the completion date to January 1, 1995 and to increase the dollar amount by \$5,000 for creation of two sculptural benches and a series of workshops with neighborhood children.
- C. Motion to modify contract with Sheila Ghidini for the Muni M Line Project to increase total amount by not more than \$5,000 and to expand the scope of work to include participation during design development and working drawings and construction supervision.
- D. Motion to modify contract with Leonard Hunter for the Muni M Line Project to increase total amount by not more than \$7,500 and to expand the scope of work to include participation during design development and working drawings and construction supervision.

FOR THE CITY OF

CITY ATTORNEY

GENERAL COUNSEL

PRINCE RABBIT

CITY ART COMMISSION

CITY DESIGN REVIEW

COMMISSIONERS

ARTS AND CULTURE

ARTS AND CULTURE

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CITY AND COUNTY OF
SAN FRANCISCO

- E. Motion to approve a grant to Friends of Support Services for the Arts/Mural Resource Center in the amount of \$50,120 for murals by Johanna Poethig, Jamie Morgan, Precita Eyes Mural Center, Together With Style, Brett Cook/Senay Dennis and Rigo '91 for the Muni Metro Turnaround Construction Fence.
- II. Civic Art Collection
Debra Lehane, Donna Ernston, Executive Director, Friends of Recreation and Parks
- Discussion of Mid-Winter Fair Anniversary Celebrations, restoration of fountains in Music Concourse Area and launching of Adopt-a-Monument Program for Golden Gate Park.
- Request for motion to approve the Friends of Recreation and Parks Department project to restore the Music Concourse Fountains in Golden Gate Park.
- III. Mission Branch Library
Susan Pontious, Emmanuel Montoya
Presentation of revised proposal.
- IV. Tenderloin Recreation Center
Jill Manton, Martha Heavenston
Presentation of art enrichment concept.
- V. Purchase of Artwork
Jill Manton
Discussion of proposal to purchase Joan Brown art work to be executed by Noel Neri.
- VI. Taraval Police Station
Tonia Macneil, Arthur Gonzalez
Presentation of revised proposal.
- VII. Mid-Embarcadero
Jill Manton
Discussion of preliminary outline of Public Art Program for the Mid-Embarcadero Open Space Project.

- VIII. Old Business
- Discussion of current projects:
- A. Airport Expansion
 - B. Civic Center Courthouse
 - C. Embarcadero Historic and
Interpretive Signage Project
 - D. Market Street
 - E. Millbrae Water Facility
 - F. Sculpture Site Profile
 - G. Sunnydale Pump Station

- IX. Adjournment

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STAFF REPORT

DATE: January 7, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: Muni Metro Turnaround Construction Fences

BUDGET: \$50,120

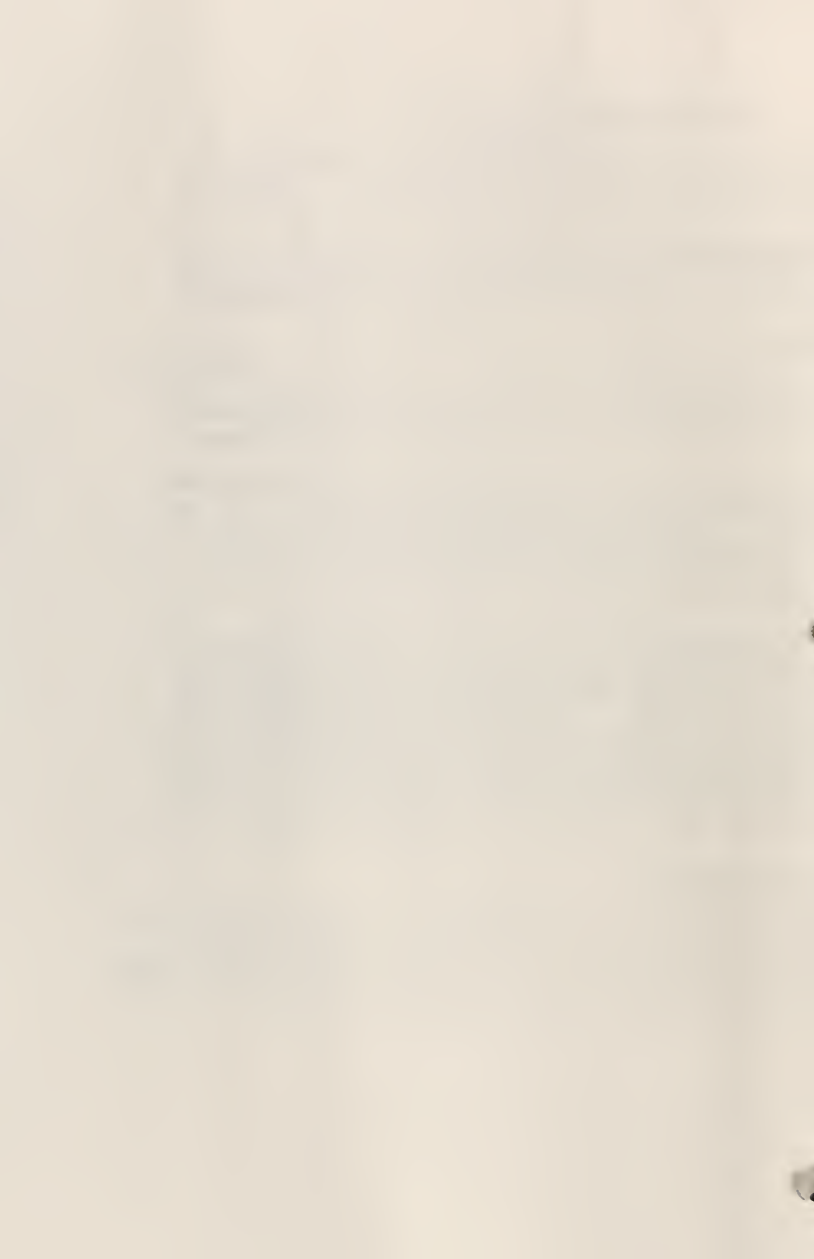
In June of 1993, the Utilities Engineering Bureau requested that the Public Art Program administer the selection of artists and manage the painting of murals on the construction fences at Embarcadero and Mission Streets.

Originally, it was agreed that the Art Commission would be responsible solely for the selection of the artists and general oversight of the project, and that the artists would be contracted to and paid by the General Contractor. However, due to various problems related to insurance, this is not a feasible method of disbursing the funds to the muralists.

As an alternative, the UEB and Public Art Program have agreed to a method of expending the funds which will provide for the artists' insurance and maintain the Public Art Program's oversight on the project. The funds can be granted to Friends for Support Services for the Arts/Mural Resource Center, which will in turn distribute the funds through their regular contracting system. This agency already manages City-sponsored mural projects, has a long history of success and has an established working relationship with the Public Art Program and the muralists.

ACTION REQUESTED:

Approval of a grant in the amount of \$50,120 to Friends of Support Services for the Arts/Mural Resource Center in the amount of \$50,120 to be expended for murals by Johanna Poethig, Jamie Morgan, Rigo '94, Precita Eyes Mural Center, Together With Style and Brett Cook with Senay Dennis on the Muni Metro Turnabout Project construction fence.



MINUTES TO VISUAL ARTS COMMITTEE MEETING
January 19, 1994

Commissioners Present:

Aristides Demetrios
Anne Healy
Robert LaRocca (arrived at 3:20 p.m.)
Dodie Rosekranz

Staff Present:

Eleanor Beaton
Debra Lehane
Tonia Macneil
Jill Manton
Susan Pontious
Joanne Chow Winship

The meeting was called to order at 3:10 P.M.
Agenda Item IV. was removed.

I. Consent Calendar

Consent Calendar was approved (See Reports and Orders).

II. Civic Art Collection

Debra Lehane introduced Donna Ernstson, Executive Director of the Friends of Recreation and Park, who informed Committee members about plans for the Centennial Celebration of the Golden Gate Park 1894 Midwinter Fair. The Friends are using the celebration to raise resources for restoring and revitalizing the Music Concourse area. The Centennial Celebration is a collaboration between a number of City cultural agencies. In addition to the Friends and the Art Commission, the Academy of Sciences, the Asian Art Museum, the DeYoung Museum and Japanese Tea Garden have programmed activities. The Adopt-A Monument Program will be launched in conjunction with event activities. Adopt-A Monument's Goal will be to obtain funding for restoration of all 36 sculptures located in the Park, as well as to establish an endowment fund for maintenance. Debra Lehane will be collecting information on the origins of each sculpture as a means to generate ideas for potential sponsors, and will be asking Commissioners to assist with ideas.

Committee members also recommended that the concourse area be utilized as a site for temporary sculpture installations.

ORDERED: Motion to approve the Friends of Recreation and Parks Department project to restore the Music Concourse Fountains in Golden Gate Park.

Moved: Demetrios/LaRocca
Vote: Unanimous

III. Purchase of Artwork

Jill Manton updated the Committee on the opportunity to acquire a Joan Brown artwork, to be executed by Brown's son, Noel Neri, by using a small portion of the art enrichment money for Moscone Center. The specific piece is an image of Saint Francis with animals. Manton asked the Committee to consider the fact that the artwork, although conceived and designed by the late artist, will actually be executed by another person. It was noted that Neri worked with Brown while the artist was still alive, and is experienced executing her works.

In addition, the Redevelopment Agency has expressed reservations about the proposed site for the artwork, which is the east facing wall next to Moscone north. Ms. Manton recommended consideration of an alternate site, adjacent to the new Children's area at Yerba Buena. She advised the Committee that it would be necessary to speak with the City Attorney regarding the possible placement of art enrichment on Redevelopment property. Committee members asked to see a photograph of the site with the proposed artwork superimposed on the photograph, in order to further evaluate issues of site, scale, and color.

The Committee also discussed the artwork imagery, and agreed on its appropriateness to the City of San Francisco. Committee members expressed strong interest in pursuing the possibility of this artwork acquisition.

IV. Mission Branch Library

Susan Pontious reported that the locations for artist Emmanuel Montoya's three works have now been finalized; Montoya presented the mock-ups for the pieces. All three will be colored linocuts. The first is an image of Isis, an Egyptian deity representing wisdom; the second is Quetzalcoatl, a pre-Columbian God of knowledge; and the third represents a Chinese God of literature. An edition of four prints each will be executed, with one set to be framed and installed at the library, an additional set to go the Art Commission and the artist to retain two proof

copies for exhibition purposes. The print blocks will be destroyed. Montoya also plans a display case about the process of creating and printing the artworks. Cathy Bremer reported that the Library is very pleased.

ORDERED: Motion to approve the final designs by Emmanuel Montoya for the Mission Branch Library.

Moved: LaRocca/Demetrios
Vote: Unanimous

NOTE: Commissioner Rosekrans departed at 4:05 p.m.

V. Taraval Police Station

Tonia Macneil presented three alternative frieze samples prepared by Arthur Gonzalez for the Taraval Police Station. The frieze theme will be people and animals, but one of several relief styles is possible. Committee members favored the style which showed the animal in color against a flat monochromatic background, but asked for additional samples in that style.

VI. Old Business

A. Sunnysdale Pump Station: The project will be going out to bid this month; once bids are received, it will be determined how much funding is available to complete the art project as designed by Patricia Johanson.

B. Millbrae Water Facility: The Water Department has cancelled the project as currently planned. The project may be reconfigured, however, the result may be that the Jody Pinto commission will be terminated.

C. Civic Center Courthouse: The Art Plan will be submitted next month.

D. Airport: Susan Pontious advised that the current composition of the Airport Art Steering Committee, which includes three rotating members of the Visual Arts Committee, has proved to be unworkable, as three ongoing, regular members are needed for participation. However, three permanent members for Visual Arts would constitute a quorum. Visual Arts Committee will address this issue at their next meeting.

E. Sculpture Site Plan: Eleanor Beaton reported that Judy Moran has begun work on the plan, which is scheduled for completion April 1st. The sculpture site plan will be available as a resource to individual artists applying for Cultural Equity Endowment Grants in June.

F. Market Street Art in Transit: Eleanor Beaton reported that she will be meeting with a representative from

Caltrans to discuss the possibility of situating Susan Steinman's "Urban Apple Orchard" project under the Market Street highway overpass, as a temporary installation before freeway retrofitting begins in that area.

G. Susan Pontious advised the Committee of two items which will be brought up under Committee reports at the full Commission meeting: one is a resolution modifying the panelist honorarium to \$75 per half day, in order to be in keeping with our standard honorarium fees; and the second is a motion to approve a bid from Chris Steinauer for the execution of the Lothar Baumgarten piece for the New Main Library.

The meeting was adjourned at 4:55 p.m.

ORDERS AND REPORTS:

1. Ordered: Approval of the consent calendar as follows:

- A. Motion to modify contract with Michael Manwaring for the Historical and Interpretive Signage Project to extend the completion date to December 31, 1995 and to increase the design fees for North Embarcadero and King Street by a total of \$32,000 for production of camera-ready shop drawings and an increase in the scope to include signage related to Bay ecology and Bay trails.
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\$7,500 and to expand the scope of work to include participation during design development and working drawings and construction supervision.

- E. Motion to approve a grant to Friends of Support Services for the Arts/Mural Resource Center in the amount of \$50,120 for murals by Johanna Poethig, Jamie Morgan, Precita Eyes Mural Center, Together With Style, Brett Cook/Senay Dennis and Rigo '94 for the Muni Metro Turnaround Construction Fence.

Moved: Demetrios/Rosekrans
Vote: Unanimous

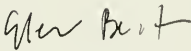
2. Ordered: Motion to approve the Friends of Recreation and Parks Department project to restore the Music Concourse Fountains in Golden Gate Park.

Moved: Demetrios/LaRocca
Vote: Unanimous

3. Ordered: Motion to approve the final designs by Emmanuel Montoya for the Mission Branch Library.

Moved: LaRocca/Demetrios
Vote: Unanimous

Respectfully submitted,



Eleanor Beaton
Curator, Public Art Program

February, 1994





SAN FRANCISCO ART COMMISSION

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COMMISSIONERS

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RALPH DOMASIO
DORIS BENDERMAN
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LIZ ZIGMON

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PRESIDENT OF THE
FINE ARTS MUSEUMS
LIBRARY COMMISSION
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RECREATION &
PARK COMMISSION

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PROGRAMS

CIVIL ART COLLECTION
CIVIL DESIGN BIRTH
COMMUNITY ARTS
& EDUCATION
PS SYMBIONESE COMRADES
PUBLIC ART PROGRAM

SMITH ARTISTS FELLOWSHIP
SMITH 70
115 452 2594

RE COMMISSION GALLERY
155 GARDEN STREET
115 551 9683



CITY AND COUNTY OF
SAN FRANCISCO

AGENDA

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, FEBRUARY 16, 1994
3:00 P.M.
25 VAN NESS AVENUE, SUITE 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

I. Consent Calendar Airport

1. Approval of Airport Art Steering Committee recommendation to approve Airport Art Master Plan Outline with four major areas of public art programming for the Airport expansion projects: 1) Artworks integrated into building architecture; 2) Commissioned artworks for specific sites; 3) Development of infrastructure for video/sound ongoing programming; 4) continuation of an existing airport collection through the acquisition of discrete works of painting and sculpture.

2. Approval of the Selection Panel's recommendation for the following artists as finalists for the design of integrated artworks for the new International Terminal, and authorization to pay an honorarium of \$500 each plus travel and per diem to come to San Francisco for an orientation and interviews with the Selection Panel:
Vito Acconci, James Carpenter, Lewis DeSoto, Su-Chen Hung, Paul Kos, Anna Murch, Jody Pinto, and Buster Simpson.

3. Approval of the Selection Panel's recommendation for Ned Kahn, the team of Kristin Jones and Andrew Ginzel, Kathryn Gustafson and Dorothea Rockburne (in that order) as alternates if any of the finalists selected for the International Terminal are unable to participate.

4. Authorization for the Director of Cultural Affairs to enter into contract for up to \$15,000 plus a negotiated travel allowance for the development of a conceptual design for integrated artwork for the new International Terminal with any of the eight finalists (Vito Acconci, James Carpenter, Lewis DeSoto, Su-Chen Tung, Paul Kos, Anna Murch, Jody Pinto, and Buster Simpson) recommended by the Selection Panel.

Chinatown Recreation Center

5. Authorization to award up to \$5,000.00 in start-up money of \$25,000 originally approved for project to artist team Lam-Po Leong, Clayton Shm, Henry Lam and Wenyn Xu for further development of art enrichment proposal for New Chinatown Park.

Collections

6. Approval to deaccession sculpture acquired for San Francisco General Hospital by Bruce Beasley, Untitled, 1978, cast acrylic, accession no. 1978.49 which has been damaged beyond repair.
7. Request to Recreation and Park Dept to remove sculpture from Golden Gate Park and to deaccession work by Jack Moxom titled "Young Girl", 1939, sandstone, accession no. 1939.1 which has deteriorated beyond repair.

Market Street

8. Approval of Susan Steinman's "Urban Apple Orchard" design, to be situated on Market Street under the freeway overpass, pending Caltrans permission.
9. Approval of artwork for poster series by the Ansel Adams Center and the International Studies Academy.

Mural Approval

10. Approval of proposal by Maria Ayala for an anti graffiti mural project at grocery store at Army and Bartlett.

Sunnydale Pump Station

11. Authorization to pay Jeff Brown a consultancy fee of \$5,000 for overseeing construction of Phase I Sunnydale Pump Station Art Enrichment in accord with artist Patricia Johanson's design.

Promenade Ribbon Project

12. Authorization for the Director of Cultural Affairs to enter into an Agreement with Stanley Sallowitz for the design of an integrated fiber optic lighting system for the Promenade Ribbon Project in the North and South Embarcadero for a design fee of \$10,000.

II. Sixth Street Banner Project

Debra Lehane, Michael Kaplan/Redevelopment Agency
Request for advisory review of Artist designs for 6th Street Banners.

III. Goddess of Democracy Plaque Approval

Debra Lehane, Henry Ber and Tom Marsh
Request for approval of design and text of plaque for Goddess of Democracy, Portsmouth Square.

IV. Proposed Gift: Bust of George Moscone

Debra Lehane, Spero Anagyras and Representative from Office of the Honorable John Burton
Review of clay model of bust of George Moscone, a proposed gift to the City to be installed in City Hall.

V. Youngblood/Coleman Play Sculpture

Debra Lehane, Deborah Leuner/Recreation and Park Dept.

Request to remove from the play area a steel structure recently designed by Architect Richard Chadd and fabricated by Gate Works, Inc. (Artistic Demolition).

- VI. Art Commission Gallery
Jason Tannen
A. Update on Gallery Programming
B. Gallery Building: Earthquake Safety Program
C. Request for approval of panelists for Gallery
- VII. Tenderloin Recreation Center
Jill Manton, Martha Heavenston
Presentation and request for approval of art enrichment proposal by Martha Heavenston for the Tenderloin Recreation Center.
- VIII. New Civic Center Court House
Jill Manton, The Honorable Judge Diane Wick, Lewis DeSoto
Presentation and request for approval of art enrichment proposal by Lewis DeSoto.
- IX. Chinatown Branch Library
Susan Pontions, Rene Yung
Presentation of final design for Chinatown Branch Library. Request for approval and authorization to enter into contract with Rene Yung for up to \$18,000 to fabricate, transport and install the artwork.
- X. Market Street Art in Transit Program
Eleanor Beaton
Request for approval of revised proposal for a sidewalk painting by Neil Ulrich.
- XI. Mid-Embarcadero Public Art Program
Jill Manton
Review of Outline for Proposed Mid-Embarcadero Public Art Program
- XII. Staff Reports
Airport
Sheriff's Facility
Fire Stations #2 and #37
- XIII. Adjournment.



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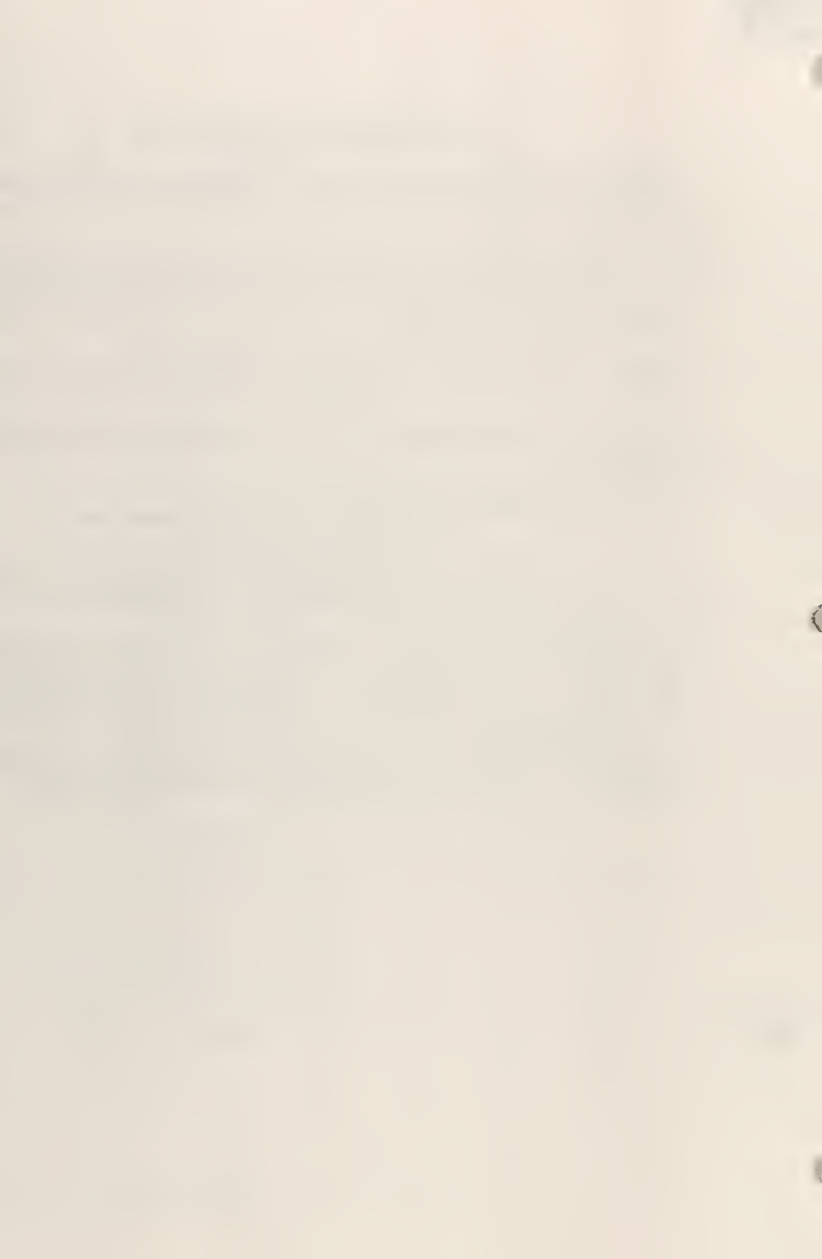
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February 10, 1994

STAFF REPORT: BY DEBRA TEHANE

RE: CIVIC ART COLLECTION: CONSENT CALENDAR ITEMS 6 AND 7

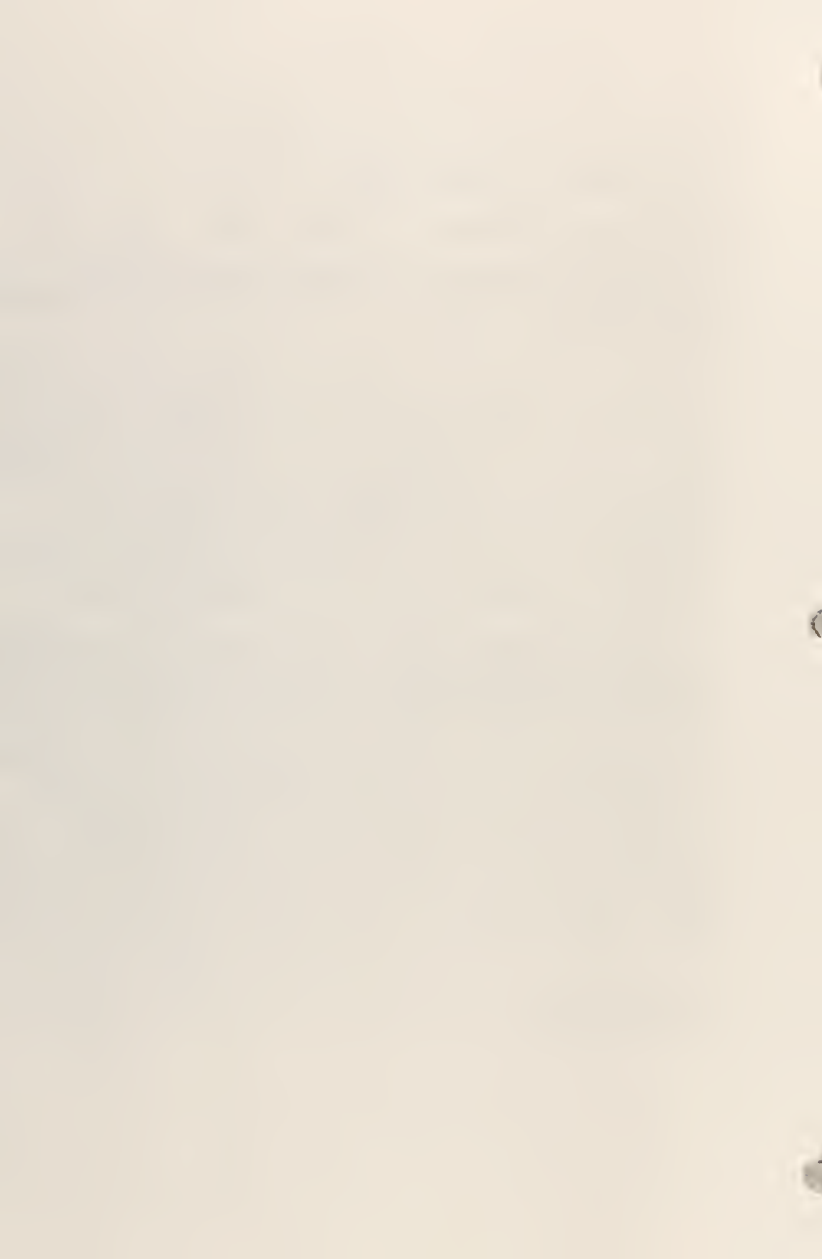
6. MOTION TO DEACCESSION SCULPTURE ACQUIRED FOR SAN FRANCISCO GENERAL HOSPITAL BY BRUCE BEASLEY, UNFILED, 1978. CAST ACRYLIC, ACCESSION NO. 1978.19 WHICH HAS BEEN DAMAGED BEYOND REPAIR.

Report: As a result of the Save Outdoor Sculpture! survey, it came to my attention that a piece that had been listed at San Francisco General Hospital by Bruce Beasley was not there. In reviewing the file, the trail of correspondence about the piece lead me back to the artist. Bruce Beasley informed me in a recent conversation that the San Francisco General Hospital piece had been damaged beyond repair in the early 80's and returned to him by former staff. He indicated that the work is beyond repair and should be considered a "total loss", therefore, this motion is more of a formality so that some official record of the status of the work is reflected in the Art Commission's minutes.

7. MOTION TO REQUEST RECREATION AND PARK DEPT. TO REMOVE A SCULPTURE FROM GOLDEN GATE PARK AND FOR THE ART COMMISSION TO DEACCESSION THE WORK BY JACK MOXOM TITLED "YOUNG GIRL" (ALSO SARA B. COOPER MEMORIAL FOUNTAIN), SANDSTONE, ACCESSION NO. 1939.1 WHICH HAS DETERIORATED BEYOND REPAIR.

The condition of the sculpture was brought to our attention through the Golden Gate Park condition survey recently completed by Genevieve Barnd. The sandstone work has spalled so badly that none of the original features of the young girl exists. Sandstone is a soft stone which is not holding up well to the outdoor environment. The attached photocopied photos have at the top a photo taken in the early 50's of the work at photos taken by Genevieve Barnd January 1994 for comparison of the sculptures condition.

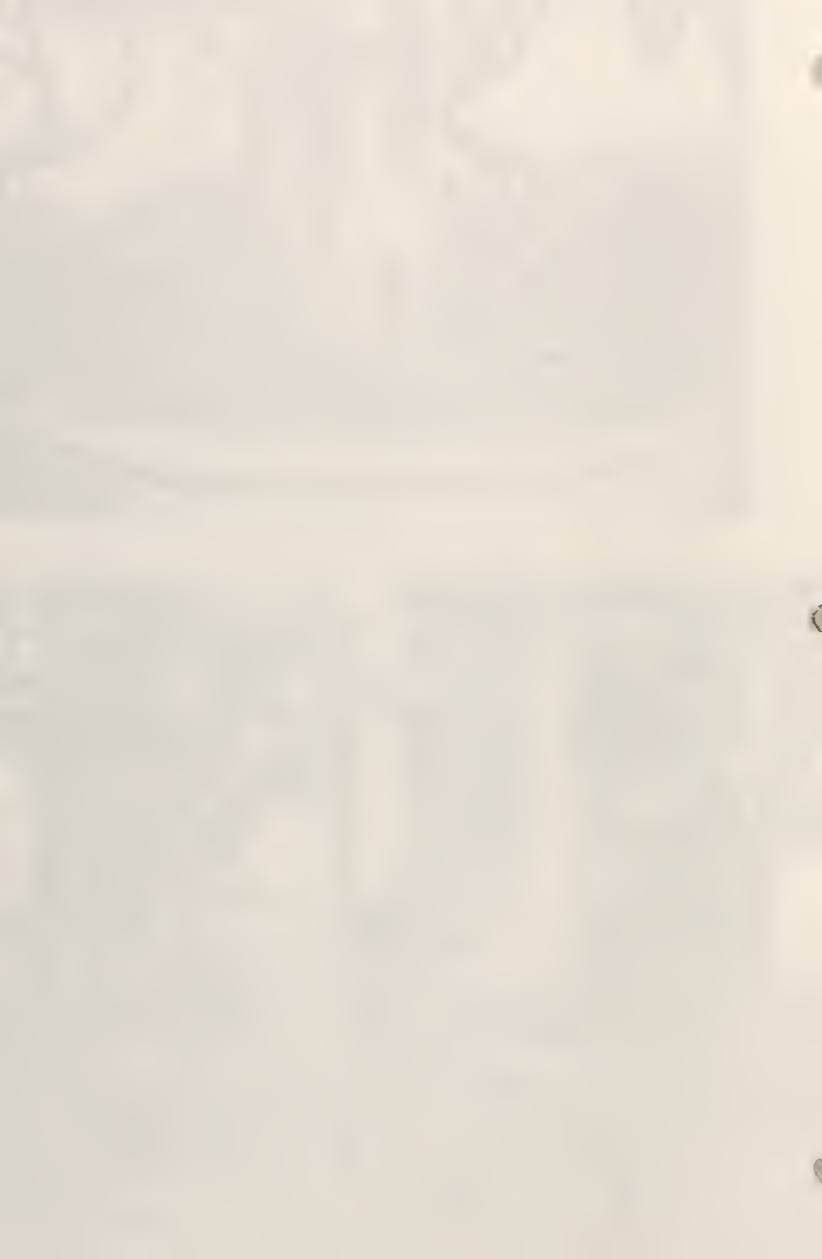
Out of respect to the artist and his work, my staff recommendation is to remove the work from the collection and from the park.





SARAH B. COOPER MEMORIAL FOUNTAIN.





MINUTES FOR AIRPORT ART STEERING COMMITTEE/
VISUAL ARTS COMMITTEE
JANUARY 20, 1994

Committee Members Present:

Bill Coblentz
Aris Demetrios
Anne Healy
Stan Mattison
Dodie Rosekrans
Jason Yuen

Staff Present:

Debra Lehane
Jill Manton
Susan Pontious

Special Consultant:

Roger Berry

1. Maintenance

Susan Pontious reported that she had further investigated the issue of the ordinance and funding for art maintenance. She reported that Deputy City Attorney Kate Herrmann Stacy has informed her that the wording of the ordinance does not prohibit use of art enrichment funds for art maintenance or conservation. However the funding source, i.e. Lease Bonds, is restrictive in that it only allows use of funds for "repair or improvement". Conversations with John Martin at the Airport indicate that this would allow for such work as replacing plexiglass cases, and perhaps remedial conservation. However, it would not cover such maintenance needs as dusting cases or sculptures.

Further discussion identified three major types of art maintenance needs:

1. Repair and replacement plexiglass cases, or other broken or damaged elements in the artwork or framing, installation of barriers, etc. Bond funds can be used to cover these expenses.
2. Routine dusting of plexiglass cases. It was agreed that existing Airport maintenance staff could do this. Debra Lehane will meet with Ernie Evis to discuss.
3. Major cleaning of artwork requiring specialized equipment and/or expertise; professional inspection of artwork to determine when maintenance/conservation was necessary. How this work will be accomplished remains unresolved. Art Commission staff will provide a list of artworks that need such attention on an annual basis, with a cost estimate.

II. Approval of Oct. 7, 1993 Minutes

Motion: Motion to approve the Oct. 7, 1993 Minutes of the Airport Art Steering Committee:

Moved: Mattison/Healy

Vote: Unanimous

III. Impact of Sunshine Law Ordinance on AASC

Susan Pontious reported that to the best of her understanding of the new Sunshine Ordinance, the Airport Art Steering Committee is required to comply. This means that all discussion and action items will have to be on the agenda, and the Committee will have to establish a regular meeting date.

It was agreed that the Committee will meet every other month on the second Thursday at 9 a.m.

IV. Outline of Arts Master Plan Program Description

Roger Berry presented his outline for the Airport Arts Masterplan program. In summary, Berry's plan outlined 4 major areas of arts programming. These are:

1. Integral Artworks

The integral art projects are meant to be projects that are expressed as part of the fabric of the building architecture, and could include such features as flooring, lighting, windows tram stations, portions of walls, seating, landscaping and atrium spaces and other functional and spatial elements. Artists involved in designing work for this phase would begin work with the project architects during the schematic design phase.

2. Commissioned Works

The opportunities for commissioned works will emerge as the schematic design phase nears completion. The consultant will identify specific sites for particular types of works

3. Art Program Infrastructure/Ongoing Programming

Throughout the schematic design phase, efforts will be made to identify infrastructure elements what can be included in the design of the airport that would allow for ongoing arts programming in media such as video and sound. This would allow for the presentation of the work of artists working in the disciplines of dance, theater, poetry, video, and music.

4. Acquisition of Painting and Sculpture

Continuation of the tradition of the existing collection at the airport. Consultant will

develop a collection acquisition policy, along with a detailed report of suitable sites, recommendations for re-siting works currently in the collection, and general requirements for display.

Motion: Approval of the Airport Art Master Plan Outline with four major areas of public art programming: 1) artworks integrated into building architecture; 2) Commissioned works for specific sites; 3) development of infrastructure for video/sound ongoing programming; 4) continuation of acquiring a collection of contemporary painting and sculpture
Moved: Healy/Demetrios
Vote: Unanimous

- V. Role of Airport Art Steering Committee in Approval of Artists and Projects
The Committee agreed to the following approval sequence for artists and projects:
1. Artists selected for the design phase of projects would be approved by the Art and Airports Commissions, but not reviewed by the AASC.
 2. Project proposals would be reviewed by the AASC prior to submission to the Art and Airports Commissions for approval.

- VI. Budget
The Art Commission staff submitted a copy of its projected budget for the 6 month period between 12/1/93-5/1/94 (attached). No action was taken at this time.

ORDERS AND REPORTS:

1. Motion to approve the Oct. 7, 1993 Minutes of the Airport Art Steering Committee:
Moved: Mattison/Healy
Vote: Unanimous
2. Motion to approve Airport Art Master Plan Outline with four major areas of public art programming: 1) artworks integrated into building architecture; 2) Commissioned works for specific sites; 3) development of infrastructure for video/sound ongoing programming; 4) continuation of acquiring a collection of contemporary painting and sculpture
Moved: Healy/Demetrios
Vote: Unanimous

DATE: Jan. 31, 1994
TO: Visual Arts Committee
FROM: Susan Pontious
RE: Artist Selection: International Terminal

The Selection Panel (Price Amerson, Carl Cheng, Bill Coblentz/Jason Yuen, Craig Hartman, Anne Healy, and Vivian Rodriguez) met on Tuesday, Jan. 26 to review applicants for the integral artworks for the new International Terminal. The following artists were selected as finalists:

Vito Acconci, James Carpenter, Lewis deSoto, Su-Chen Hung, Paul Kos, Anna Murch, Jody Pinto, and Buster Simpson were selected as finalists. In order of preference, Ned Kahn, the team of Kristin Jones and Andrew Ginzler, Kathryn Gustafson and Dorteia Rockburne were selected as alternates.

It was agreed that the above artists would be asked to come to San Francisco for a three-day orientation and interview on March 1-3. The artists will get a group orientation to the building on Tuesday morning, March 1st, and then meet individually with the architect on Tuesday and Wednesday afternoon. On Thursday, the Selection Panel will meet and have a 40 minute interview with each of the candidates.

DATE: 2/3/94
TO: Visual Arts Committee
FROM: Susan Pontious
RE: Fire Stations #37 and #2

Fire Station #37:

I have been informed by the project architect (Chris Bigelow, BOA) that construction bids for Fire Station #37 were so over budget that it has forced a substantial redesign of the building; the entire second story has been eliminated.

This change effectively eliminates Wang Po Shu's design for art enrichment on this building. Unfortunately, Po Shu has already fabricated a portion of his project.

The artist and the architect will be meeting soon to determine where we can go from here.

Fire Station #2:

The contractor has produced a test panel of Al Wong's ceramic frit pattern for the marquee glass. The artist and I were very pleased with the results. Al went up to the fabricator's shop in Tacoma, WA, to inspect the rest of full-scale ruby-liths and has approved them for production. The lanterns are also complete and ready for installation.

Art Commission Gallery

February meeting of the Visual Arts Committee

- I. Consideration of the Gallery relocation
 - a. New bond measure - include gallery?
 - b. City-owned space
 - c. Donated space
 - d. Spaceless strategies
- II. Presentation of Gallery marketing strategies
 - a. slide registry
 1. upgrade quality
 2. promotional materials for usage
 3. business/corporate
 4. curatorial
 5. expanded services
 - b. Adopt-a-Show/artist/wall
 1. promotional materials
 2. business/corporate contact
 3. other strategies

III. Approval of artist pool for 1994-95 Gallery Selection Panel

The selection panel will be drawn from the artist pool, with consideration to achieving a diverse mix of ethnicity, artistic background, and gender.

Larry Andrews, Tim Collins, Brett Cook, Rene de Guzman, Su-Chen Hung, Arnold Kemp, Toni Lane, Bernice Lubell, Anita Magrill, Lydia Matthews, Emanuel Montoya, Judy Moran, Ana Murch, Mary Lovelace O'Neill, Francisco Perez, Johana Poethig, Cheryl Riley, John Roloff, Hilda Shum, Louis De Soto, Mark Thompson, Joyce Umamoto, Carlo Villa, Wang Po Shu, Al Wong.

3 February 1994

TO: The Honorable Members of the Visual Art Committee
FR: Eleanor Beaton
RE: Urban Apple Orchard

CONSENT CALENDAR: Approval of Susan Steinman's design proposal for temporary urban apple orchard on Market Street underneath freeway overpass.

As I reported at our last month meeting, we are now working with Caltrans to relocate Susan Steinman's temporary orchard to the originally proposed site: the area under the freeway near the intersection of Octavia Street. We weren't able to consider that site originally, because of Caltrans plans for retrofitting the freeway, but now that their schedule has become considerably delayed, they are willing to consider a temporary art project. If you are familiar with that site, you know that it is a dim, transitional area, which presently attracts litter and street vendors. Susan's project would reclaim and transform this setting to an urban garden. (In fact, in the past week, Susan has contacted a church adjacent to the lot, and they have expressed real enthusiasm in adopting the project!)

Susan will be returning to her originally proposed design, which was selected by the Market Street Panel in 1992 (You are more familiar with Susan's revised proposal, designed for the site in front of the Ferry Building). 15 antique apple trees will be placed in the western edge of the lot, near Octavia. ON the southeast corner of the lot, Susan will construct a series of sculptures out of tree branches, which seem like fences, and which have quotes about food inscribed in the bark.

We now hope to obtain a temporary encroachment permit from Caltrans, in order to install the orchard from April until October at least, and possibly longer, pending future delays in Caltrans construction.

X.

4 Febraury 1994

TO: The Honroable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: Neil Mick Project for Market Street

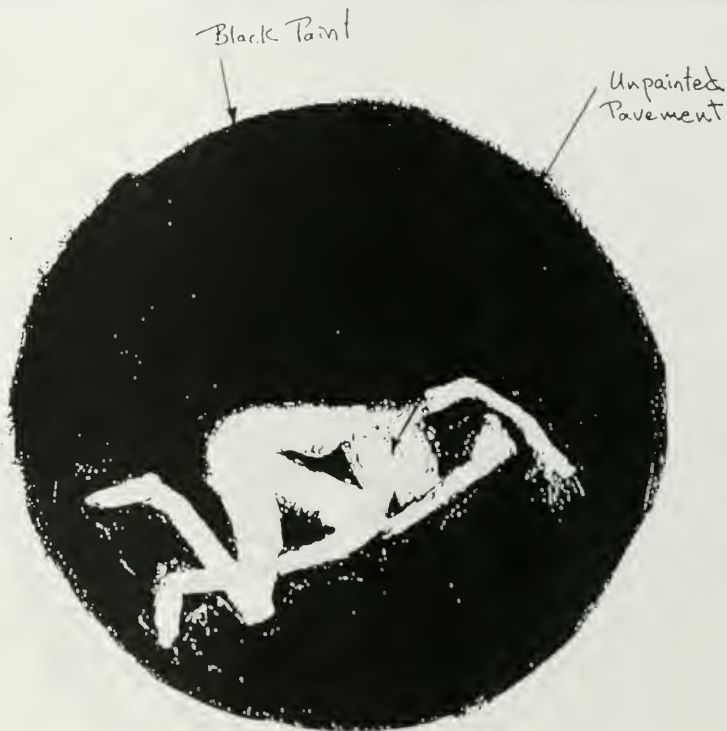
ACTION: Approval of design for temporary sidewalk painting commemorating homeless deaths, and approval to increase budget by \$100 to allow for permit costs for project

Neil Mick was selected by the Market Street Panel to execute a sidewalk painting serving as a memorial to homeless people who have dies on the street; the proposed location for the painting is Market Street near the Sixth Street intersection. The Selection Panel recommendation for this project was contingent upon submission of a revised drawing for the project.

Attached you will find copies of the originally proposed image and the new submission. I will be asking for your review and approval at the February 16 meeting.

Sketch for Monument to Homelessness
ORIGINAL SUBMISSION

(1)



Black Paint
with white
stencilling that
reads:

"To those who
died here,
Homeless"

Neil Mick
267-3994

Neil Mick submission

(2)

5) 821-4708

Neil Mick

633 York

San Francisco, CA 94110

Surface: red brick

brickwork
masonry

black point

unpainted
surface



Stencil: "To those
who died here,
homeless"

Proposed

10. 10. 11. 12.



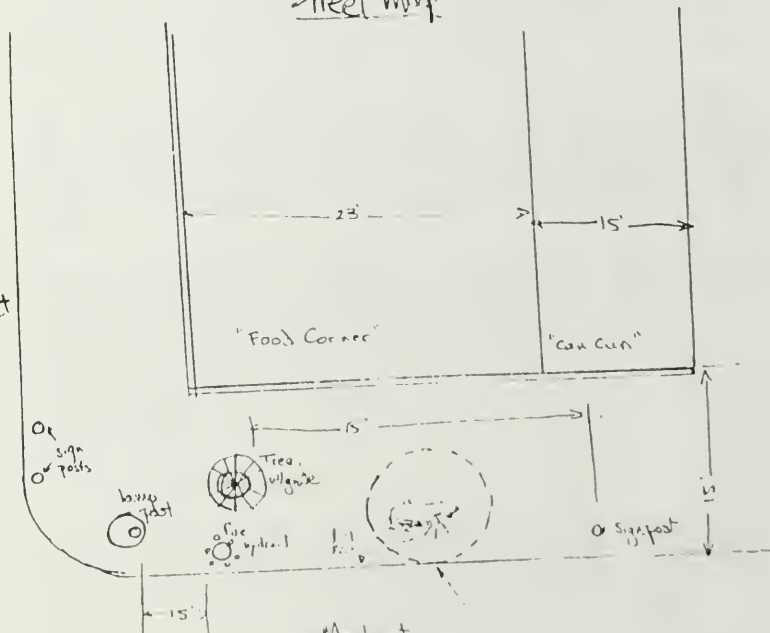
Neil Mick

633 York San Francisco, CA 94100

(415) 821-4708

Street Map

6th Street



N

Highway 240
for parking

Date: February 9, 1994

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Lewis De Soto's Preliminary Public Art Plan for
New Civic Center Court House

Commissioners:

I will briefly summarize Lewis De Soto's ideas for the integration of art into the new Court House. His proposal as developed to date has met with a favorable response from the client and the architectural team members.

As an over-riding theme, the artist proposes to integrate the "Poetics of the Law" within the design of the building. This integration will allow the public who use the building to be informed by the structures of the building about the purpose and processes of the law. Sites designated for the placement of individual works of art will also address this theme.

Lewis has identified a number of sites within the building that lend themselves, because of function and public orientation, to have art works integrated within the building structure. These sites are:

1. Jurors' Waiting Areas
2. Hallways
3. Building Entrance and Lobby
4. Jury Rooms
5. Court Rooms
6. Cafe
7. General Public Areas

Lewis's intent for the Jury Waiting Area is to "dignify the space" to reflect the importance of the function of jurors in our justice system. Besides working with the architects on the overall lay-out of the space and how this space is approached and entered, Lewis has developed specific proposals:

1. a wall comprised of sand-blasted glass panels inscribed with excerpts of text from the Constitution and Bill of Rights.
2. furniture designed by the artist which incorporates lighting and electrical power into its design so that jurors may read or work on personal computers in comfort.
3. an integrated sound system which would bring in natural sounds of the Bay Area. Jurors' Waiting Area is below ground and artist believes that these sounds will allow the room to aurally "breathe".

The building lobby has also been the focus of Lewis work. He has worked with the architects to design a three story open lobby as opposed to the previously planned two story lobby. In addition, he proposes a dark granite flooring as a counterpoint to the light/text installation he proposes for the lobby ceiling. He proposes that the words "CONTENTION & RESOLUTION" be written in free-standing metal letters along a ledge just below the ceiling of the rotunda. A light behind these letters will illuminate them. He also proposes the incorporation of text into the lobby columns and floor spaces. This text is still subject to a great deal of review and evaluation. Some of the words being considered are: respect, compassion, impartiality, compromise, observation, attention, opportunity, discourse, oration, understanding, tolerance, etc.

In keeping with the octagonal shape of the lobby, Lewis has designed an octagon- shaped lighting fixture for use throughout the building. In addition, he is working with the building signage system so that there is consistency in the use of materials and type-face (i.e sand-blasted glass panels and the type face and font found in law books)

Preliminary sketches of the sand-blasted panels, the ceiling design with text and furniture design will be presented for review and conceptual approval.

Mid-Embarcadero Proposed Public Art Program Parameters

Rationale for Public Art Program

This is an unparalleled opportunity to develop a significant and grand civic space in San Francisco for its citizens and visitors. A public art allocation of \$1 million dollars will allow for various kinds of artistic expression to be incorporated into the project design.

Objectives

1. Have an artist or artists work with Mid-Embarcadero design team for any and all future urban design efforts for the Mid-Embarcadero. This will ensure that the perception and sensitivity of an artist will be integrated into the design of the open space however it does not necessarily imply that a specific work of art will be designed by the artist during this phase of work.

Rationale: Phase I and Phase II of the Waterfront Transportation Projects provided a very successful precedent for artist participation as a member of the project design team.

- A. As part of the scope of work for this artist or artists, he/she will be asked to work with the other design team members to identify specific opportunities and/or locations for commissioned works of art.
2. Commission art projects that are integral to the design of the open space. The commissioned art works should:
 - A. Compliment, enhance or unite the various components of the open space.
 - B. Have some relevance to the waterfront, its history and ecology and/or San Francisco.
 - C. Synthesize form and function.
 1. If the artist is to design an element of the project that serves a functional purpose such as a bench, bollard, table, tree grate, drinking fountain, etc., then there should be agreement that the artist's design fee will be paid from the public art allocation and that the cost of fabrication should be charged to the architecture budget. If the design created by the artist is more expensive than which would have been considered as standard by the City, then the above and beyond cost should be charged to the art budget.
 - D. Reflect the cultural richness of San Francisco.

3. The design team which includes artist participation will also evaluate whether it is desirable to commission individual art works that stand alone as singular visual enhancement to the open space.

4. Determine how the Promenade Ribbon and the Historical and Interpretive Signage Project interface with the open space project and if it appropriate to extend those projects into the Mid-Embarcadero Open Space.

Action: Develop a sub-committee of Mid-Embarcadero TAC to meet with artist teams to evaluate and consider this issue.

Recommendations/Considerations

In the Public Art Report commissioned as part of the ROMA Urban Design Study, it noted that the DeAnza and King Carlos statues are not site-specific to the waterfront. Since they were not designed for the sites where they are currently installed and their relocation will not violate any city, state or federal law, the importance of having the statues remain in their current location is something that should be evaluated relative to design and program considerations. If relocation is to be considered as a desirable option, a funding source will have to be identified.

Action: Work with sub-Committee of Mid Embarcadero TAC and Art Commission staff (Public Art and Collection Management) to study this issue further and develop a recommendation.

Selection Process

All artist selections will be made as a result of a public competition to be conducted by the Art Commission. A selection panel of art and design professionals will be established as well as an advisory panel comprised of City staff and representatives from the Citizens Advisory Committee. All Art Commission selection processes and recruitment plans are approved by HRC prior to implementation.

Resources for this Report

Art Along the Waterfront: A Guide to Opportunities for Public Artists and Public Art on the Embarcadero of San Francisco, published by the California Arts Council, 1991

Waterfront Transportation Projects, Urban Design Phase II, Project Design Standards, Volume 6, Arts Program Guidelines

A Proposed Approach to Public Art for the Embarcadero
Roadway Replacement Project by Tom Marioni, commissioned as
part of the ROMA Urban Design Study, 1993

* Please note that the Vaillancourt Fountain issue will be
handled separately.

STATEMENT

PRELIMINARY
PUBLIC ART PLAN
FOR
SAN FRANCISCO COURT HOUSE

LEWIS DESOTO
ARTIST, DESIGN TEAM MEMBER

2.9.94

General Statement

The Public Art Plan for the new San Francisco Municipal Court is to be a confluence of ideas from the designated Artist, Architects and the constituency of the Courthouse Construction Committee. The Art Enhancement Sub-committee, composed of Judges of the Court has prepared guidelines for the placement of this art. Finally, the work or works to be administrated and approved by the San Francisco Arts Commission.

The Artist as a Design Team member brings the practical and aesthetic into consciousness; through the development of a conceptual directive and the integration of this directive into the design, placement and scope of the artworks for this building. This may include a work or works developed primarily by the Artist

Theme

The Courthouse Construction Committee has designated some cornerstone concepts for these works:

Justice for all people
Judicial impartiality and fairness
Political independence
Public access to the Courts
Public respect for the Court
Courtesy and civility for all participants and by all participants

The Artist conceives of the Courthouse as a site for the application and practice of law. This literature and practice of law extends through all human societies. Within the Courthouse, the public: litigants, witnesses and jurors are contracted to participate with care and impartiality, respect and dignity, in cases of the law, based on evidence provided within the Courtroom. At the beginning of each action, Judges instruct in the basic philosophy and practice of the law, directing the proper course of each trial, or other legal action.

In the current configuration of the Courthouse, the law is structured primarily in the human activity within the building; but is not part of the fabric of the building itself. In this case, the building is a receptacle, not an analogue of the process and practice of the law.

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The Artist first proposes that an integration of this "Poetics of the Law" be placed within the design of the building. The purpose of this integration is to allow the public to be informed by the structures of the building about the purpose and processes of the law. Secondly, sites will be designated for the placement of individual works of art that also address these themes. A determination of the types of sites that represent possibilities will develop in collaboration with the Courthouse Construction Committee and the Architectural Team. A preliminary list of sites will be offered in this document.

The research to determine issues critical to the creation of the art work(s) is of prime consideration. The Artist has requested that the Art Enrichment Committee recommend resource material for the Artist and Design Team to consider. In early meetings with the Artist, recommendations for the Artist to witness various proceedings within the Courthouse have been made. Further, the Artist suggests that the expertise of this Committee be utilized to illuminate appropriate and specific themes in law literature and allow these themes to be integrated into subsequent art works.

Integrated Sites/Individual Works

A number of sites within the building lend themselves to artworks integrated within the structure of the building. These sites are particularly oriented to the public:

- Jurors Waiting Area
- Hallways
- Entrance
- Jury Rooms
- Court Rooms
- Cafe or Refreshment Area
- General Public Areas

Within the designation of "integrated sites" one may recognize some works as having individual identities as "works of art"; In other cases, the boundary between art work and architecture blurs. The forms of works of art may fall within traditional aspects of recognized public projects, encompassing Sculpture, Photography, Painting, or Murals (floor and ceiling). Works that encompass, Texts, Sound, and Lighting the Artist considers as particularly integral.

Artwork Directives

The Courthouse Construction Committee has designated qualities that should become conscious directives in selecting an appropriate artwork for this building:

- Lack of "distracting" features
- A reflection of traditions and dignity of judicial proceedings
- Have the same scale of artworks in other executive and legislative branches of government
- Be compatible with determined architectural themes.

Further, the Artist determines that the artworks themselves function appropriately to the use of each site within the structure, i.e., a work for the Cafe would have qualities in keeping with the utility of this space, opposed to a work placed within a Courtroom.

Preliminary Concepts and Sites

Juror Assembly Room This area would be a critical site for the integration of the "Poetics of the Law" concept. Currently, this area in the existing building consists of a staff area, vending machines, restrooms, seating, television monitor, magazines and a few tables with chairs.

The Artist proposes an area fitted with the same decorative materials as courtrooms within the new building. In many cases, areas such as this are featureless, poorly (over-)lit and present image of a faceless and uncaring bureaucracy to the public. These revised fittings would provide a dignified introduction to the task of each citizen. In meetings with the Art Enrichment Committee, a determination that educating the public about *specific* issues or cases in the law would unnecessarily contribute to the jurors presuppositions and predilections. What documents or directives can be provided within this space to promote respect and link the prospective jurors to the task of jurisprudence? A member of this judicial committee suggested that the only documentive evidence that could properly appear in this room would be the US Constitution and Bill of Rights. The Artist is under advisement which other texts may be applicable for this situation.

The Artist proposes a space that resonates with a contemplative energy through use of materials, sound and contextual content through which the prospective juror may examine, if they so wish, these primary documents. By fitting the room with the same courtroom materials, the viewer identifies that this dignified environment was created for the public. Using recessed lighting removes distracting fixtures and glaring from above; it is well known that the eye will focus first on whatever object lies brightest in an interior environment. The recessed lighting allows for undistracting but useful light for reading or working. Along with comfortable seating, library tables will be provided along two of the perimeter walls for productive use; these artist-designed tables are provided electrical outlets for use of portable computers. Along one wall, mounted above a rich wooden surface are thick (1/2") glass panels comprising the sand-blasted texts of the Constitution and Bill of Rights. Directed light will fall directly above each panel, allowing the letters to float in the glassy space. As the viewer passes past a pool of light, their reflection is seen in the panels.

This room is located below street level and therefore has no access to natural light. To substitute a natural element, pre-recorded sound will allow the room to aurally "breathe" and does not introduce added voices or music. A parallel sound system, operated by timer will play a digitally recorded natural sound source (recorded within the Bay Area). The sound media will utilize a commercial compact disc player to cycle randomly between 5-10 program sources.

The overview of concepts for this area is to grant an environment for the prospective juror to access the history and spirit of law-making. Further, the space sets a contemplative mood, for reading, working and preparing mentally for the role of the juror, providing a dignified ambience for the prospective jurors to engage in, rather than simply "waiting" or "killing time".

Entrance The entry sets the ceremonial theme of the building, integrating architectural design with the conceptual direction and scope of the life of the building. It is to welcome the public and engage them in the task of the law. In the current design, the entrance area extends to a height of three stories and is shaped octagonally. The street level has three large openings with a corner entrance. On the exterior skin, six windows dispense light in this vertical, octagonal space. On the space facing the interior of the building, six open spaces are present on the second and third floor. The floor would be a noble material such as a medium dark granite or marble.

The ceiling would be a site of a textual art work. In meetings with the Judicial Committee, Judge Jones stated that the primary theme of the activity of the court could be described as a process of "conflict and resolution". The Artist proposes that the words "CONFLICT" AND "RESOLUTION" be written in freestanding, metal letters along a ledge just below the ceiling of the "rotunda". The light behind these letters would be a sky blue neon. In a "train" behind the letters will run a small, concentrated white halogen lamp that travels slowly behind the letters, throwing light through the openings in the characters, casting dynamic oblique patterns of white light on the shallow ceiling dome. When first entering the space and looking up, one sees the two words split by the axis of the entrance. Because of the dark reflective flooring, the lighting and characters would present a visual connection between the space above and below. The notions of conflict and resolution are the heart of the need and fulfillment of the court in our society. It is the condition and hope of those who find the necessity to depend on the courts for arbitration and if necessary, a judgement by one's peers.

Below the ceiling of the rotunda, along the first and second floor, aligned with the columns are eight to sixteen words made of metal letters. These letters are on pins away from the wall. The letters conceal lamp housings that light the surface of the columns, portaying the words in silhouette (Following are a preliminary selection):

RESPECT
COMPASSION
IMPAIUALITY
COMPROMISE
PATIENCE
TOLERANCE
HONESTY
COURTESY
INDEPENDENCE
FAIRNESS
EQUALITY

These concepts or qualities are reason behind "justice" in the American judicial system.

Hallways Because of the long hallways, the artist proposes that signs indicating locations in the building be mounted perpendicular from the wall; in this case using interior lit glass, of a similar construction to the texts in the Jury Assembly Room. These hallways have artist-designed lighting fixtures made of frosted glass shaped octagonally. When the hallways are single loaded, the lamps will align with the windows to dramatize the ceiling seen from the street.

Courtrooms Courtrooms are the dramatic sites of the unfolding of the law. It is the stage where conflict and resolution are played out. Artworks within these areas must be carefully integrated and not produce distracting visual disturbance. As a site, fully integrated artworks would be most appropriate. This is designated in two areas: lighting, and timepieces. The form of the fixtures themselves would allow the jurors, audience, lawyers and judges direct their proper attention to the task at hand. Currently, lighting within the courtrooms are homogenous, allowing the eye to constantly wander; by orchestrating the lighting, much as one does in a theater, the audience, jury,

judge and lawyers can become the focal point for the functionality of the room. Octagonal dropped lamps over the audience seating provide a soft, subdued sitting area. Recessed lighting is arranged for the function of the judge, court reporter, jury and lawyers and specialized spotlights for the presentation of charts and other media. The presence of the clock, while not centrally located, serves as site for varying artworks, each courtroom having a different clock. (Source design for clocks integrated into the design could be modeled after clock faces in other famous courthouses.)

Cafe The cafe is a site for refreshment, for "recharging the batteries" and a modicum of relaxation from the work of the law. More than any other site in the building, this public area can use decoration to most benefit. This may be the site most appropriate for murals or paintings. Because of internalized, man-made tasks this building is designed for, works that portray the natural beauty of the Bay Area could be utilized. The Cafe could also be designated as a site for changing exhibitions, managed by the San Francisco Arts Commission Gallery. This function brings the public into the building to view these spaces as a forum for Bay Area artists, keeping in mind the directives from the Courthouse Construction Committee. (In its current space configuration, the food service area is inappropriate for such a gallery.)

General Public Areas Currently, general public areas are designated for the 4th and 5th floors, above the octagonal entrance area. These areas would benefit from placement of specialized commissioned works in the center of these spaces. Comfortable seating for informal conferences between lawyers and clients with soft lighting is recommended. This area is particularly unique in the presence of windows providing views of the Civic Center and the City.

Integrated Design Features and Recommendations

During the process of conference between the Artist and Architects, the Artist has made numerous suggestions in regard to the design of the interior and exterior structure of the building. Below is a list of current suggestions. One must note that the ideation process is one of numerous blind turns and with shifting design, can soon appear obsolete as needs change or are unfeasible for other reasons.

Interior

- Open entrance lobby into third story [1.94] (integrated into design)
- Above Jury Assembly Area doors, an octagonal window with room labeling. [2.94]
- Fitting of courtroom materials and furniture in Jury Assembly Area. [2.94]
- Octagonal electronic information kiosk [2.94] (not feasible)
- Electronic board for display of court schedules. [2.94]
- Room designation signs. [1.94]
- Octagonal hanging pendant fixtures for hallways and courtrooms. [2.94]

Exterior

- A "sky ring" to hide unsightly mechanical elevation on top of building utilizing silver reflective glass, designed to echo glass treatment from War Memorial Building. [2.94] (mechanical penthouse is being redesigned)
- Move entrance for parking to the corner of the building at Redwood nearest Polk Centralize mechanical building operations under the parking area. [2.94]
- Move auto entrance to Polk Street at corner of Redwood. Vehicle entrance is a disguised

door made of same materials as building facing, placed on heavy hinges and operated by infra-red or other secured trigger. [2.94]
Angle window glass on Redwood at 30 degree angles to disrupt echoing sounds in alley; further, utilize other sound absorbing materials on building skin. [2.94]

Conclusion

This is a preliminary inventory of concepts and sites within the Courthouse building for integrated art concepts and individual works of public art. The Artist believes the concept of "Poetics of the Law" serves a dynamic purpose in educating and joining with the public in the project of contemporary law. It proposes a dignified mission revealed through the design and placement of artworks in the building. The building becomes, besides a location of utility, a living project of communication between the judiciary, government and public.

v.5
2.9.94
Lds



SAN FRANCISCO ART COMMISSION

MINUTES TO VISUAL ARTS COMMITTEE MEETING February 16, 1994

MAYOR

FRANK M. JORDAN

COMMISSIONERS

ANNE HEALY
PRESIDENT

JOHN KRILIN
VICE PRESIDENT

NANCY BECHTOLD
ARISTIDES DEMETRIOS
ALONZO KING
WILLIS F. KIRK
ROBERT F. LA ROCCHA
GENNY LIM
RAI Y. OKAMOTO
DODIE ROSEKRANS
TERRI SIMON
LIZA ZENNI

Commissioners Present:

Aristides Demetrios

Anne Healy

Robert LaRocca

Dodie Rosekrans

Staff Present:

Eleanor Beaton

Debra Lehane

Tonia Macneil

Jill Manton

Susan Pontious

The meeting was called to order at 3:10 P.M.

Agenda Item VIII. was removed.

EX OFFICIO MEMBERS

PRESIDENTS OF THE
FINE ARTS MUSEUMS
LIBRARY COMMISSION
PLANNING COMMISSION
RECREATION &
PARK COMMISSION

I. Consent Calendar

Consent Calendar was amended and approved (See Reports and Orders).

II. Sixth Street Banner Project

Lisa Stewart of the EBA School of Design described plans for the banner installation and showed samples of preliminary designs. Banners will be 10 feet long and 2 1/2 feet wide, and double sided, with a realistic depiction on one side, and an abstract rendering on the other. There will be a total of 25 banners, with a minimum of 10 banner designs created. All designs will be produced by community members, who will also silkscreen and fabricate the banners. Banner materials are currently being researched for longevity, so that banners can remain on display for an extended length of time..

ORDERED: Motion to approve preliminary concept for the Sixth Street Banners project.

Moved: Demetrios/Rosekrans

Vote: Unanimous

III. Goddess of Democracy Plaque Approval

The Goddess of Democracy statue, to be located in Portsmouth Square, has previously been accepted into the City collection contingent upon submission of details of the plaque design and wording. Tom Marsh presented the



CITY AND COUNTY OF
SAN FRANCISCO

mock-up for the plaque, which will be executed in bronze and placed on a white-grey granite base. The wording of the plaque has been approved by Recreation and Park; a Chinese calligrapher will execute the Chinese inscription.

ORDERED: Motion to approve the design and text of plaque for the Goddess of Democracy statue in Portsmouth Square.

Moved: Demetrios/LaRocca
Vote: Unanimous

IV. Proposed Gift: Bust of George Moscone
Melanie Bloom representing John Burton's office, presented plans for a proposed bust of George Moscone, intended as a companion piece to the bust of former Mayor Shelley, situated in City Hall. The artist, Spero Anargyros, showed the Committee photographs of a clay model of the bust. Mrs. Moscone has seen and approved the model. Debra Lehane informed the Committee that the proposed Moscone bust would have an inscribed bronze plaque, whereas the other Mayoral busts placed at City Hall have inscriptions in the granite base.

ORDERED: Motion to approve the model for the bust of George Moscone by artist Spero Anargyros, a proposed gift to the City to be installed in City Hall.

Moved: Rosekrans/Demetrios
Vote: Unanimous

V. Youngblood/Coleman Play Sculpture
Commissioner Demetrios stated a conflict of interest in this item and refrained from voting.

Debra Lehane provided background on the sculpture which had been approved as an artwork through the percent for art program of the Redevelopment Agency. The sculpture was designed by Richard Shadt and fabricated by Grate Works, Inc., which is Commissioner Demetrios' studio. The sculpture is a steel spiral for climbing, situated on a steep hillside with rocks and gravel. Because of this there are safety concerns, and Recreation and Park is recommending removal of the Play Sculpture. In addition, the sculpture does not have disabled access. Deborah Learner of Recreation and Park Department, advised the Committee that current safety guidelines call for a buffer zone for protection should a child fall off a play

sculpture, but in this case there is no way to provide padding or retrofit the piece in this way.

Commissioner Demetrios stated that although he fabricated the piece, due to safety hazards, he is not opposed to removal of the artwork.

ORDERED: Motion to approve removal of the steel sculpture serpent designed by Richard Shadt from the Youngblood/Coleman Play area.

Moved: Rosekrans/LaRocca

Vote: Ayes: Healy, LaRocca, Rosekrans
Abstaining: Demetrios
Nays: None

NOTE: Commissioner Rosekrans departed at 4:00 p.m.

VI. Art Commission Gallery

Jason Tannen reported on marketing tactics for the Gallery. The slide registry is currently being updated and adapted to serve the needs of the business and corporate community. Artist information is now on computer and is easily accessible by telephone. Using a rental gallery as a model, Tannen has prepared a preliminary brochure outlining advisory services available. In addition, Tannen is exploring the possibility of an "adopt a gallery" outreach effort, in conjunction with businesses on Hayes Street.

Tannen discussed the status of the structural condition of the gallery. It has been classified as a class 4 unreinforced masonry structure, and as such, poses a serious hazard should there be an earthquake. Although Gallery programming is continuing, options for alternative gallery locations are being pursued. Most City buildings in the Civic Center area are classified as 3 or 4 as well. Tannen is investigating venues for programming outside the gallery and hopes to identify empty storefront spaces as an interim measure for gallery programming.

The Committee discussed the proposed \$200 million bond for the purpose of seismic retrofitting City buildings damaged during the 1989 earthquake. The Gallery could be included in the bond for the amount of \$800,000. This amount would only pay for the creation of an empty shell, however, and additional fundraising would be needed. Committee members favored including the Gallery in the bond package.

In addition, Tannen asked for approval of a pool of potential panelists for the 1994 "open call" competition.

ORDERED: Motion to approve Larry Andrews, Tim Collins, Brett Cook, Rene de Guzman, Su-chen Hung, Arnold Kemp, Toni Lane, Bernie Lubell, Anita Margrill, Lydia Matthews, Emanuel Montoya, Judy Moran, Anna Murch, Mary Lovelace O'Neill, Francisco Perez, Johanna Poethig, Cheryl Riley, John Roloff, Hilda Shum, Lewis DeSoto, Mark Thompson, Joyce Umamoto, Carlo Villa, Wang Po Shu and Al Wong as potential panelists for the Gallery's "Open Call 1994" competition.

Moved: Demetrios/Healy
Vote: Unanimous

VII. Tenderloin Recreation Center

Martha Heavenston showed a mock up and slides of her conceptual design for seating for the Tenderloin Recreation Center art enrichment. Part of the process of Heavenston's project has been to conduct workshops with Tenderloin children. Her seating designs are adaptations from some of the childrens' drawings.

ORDERED: Motion to approve art enrichment proposal by Martha Heavenston for the Tenderloin Recreation Center.

Moved: Healy/LaRocca
Vote: Unanimous

VIII. Chinatown Library

Artist Rene Yung presented her final design proposal for the Chinatown Library art enrichment. Her project will treat the walls of a 2 story space. The underside of beams along the perimeter of the space will be painted red, to create a red floating line. On one wall, a poem - "Take root, leaf, green, new soil" - will be inscribed on four light shades to reflect on a white wall. On the opposite wall, a similar poem will be written in Chinese characters. Two columns will be embellished with red paint at the top, and a 2' x 5' copper panel below, to be inscribed with poems written by community members. At the top of each column will be a light, with a white lampshade. One lampshade will be inscribed with major

points of origin from China, and the other with major points of destination in the United States.

Susan Pontious also advised the Committee that the library is interested in making a video of two public art projects, one by Yung, the other by Emmanuel Montoya at the Mission library. The video will be broadcast on public access television.

ORDERED: Motion to approve the final design by Rene Yung for the Chinatown Branch Library and authorization to enter into contract with Rene Yung for up to \$18,000 to fabricate, transport and install the artwork.

Moved: LaRocca/Demetrios
Vote: Unanimous

IX. Market Street Art in Transit

Eleanor Beaton showed the Committee the revised proposal for a sidewalk painting by Neil Mick, which will commemorate homeless deaths, and be located near the intersection of Market and Sixth Street. The painting will be a human figure encased in a six foot diameter black circle. Sand will be added to the paint to create a non-slip surface in accordance with DPW specifications. The artist will test the paint removal method before the project is executed.

ORDERED: Motion to approve revised drawing by Neil Mick for temporary sidewalk painting on Market Street.

Moved: Demetrios/Healy
Vote: Unanimous

ORDERED: Motion to approve additional budget amount of \$100 for Neil Mick temporary painting project, to allow for permit and insurance costs for the project.

Moved: Healy/Demetrios
Vote: Unanimous

X. Mid-Embarcadero Public Art Program

Jill Manton summarized the contents of the proposed public art program for the mid-Embarcadero: An artist shall be included in all design team efforts; sites shall be identified for artworks to be created at a later date; and an evaluation of the Promenade Ribbon and Signage

projects' interface with the mid-Embarcadero shall be undertaken. A \$1 million allocation for public art is recommended. This document will be reviewed by the technical Advisory Committee, and ultimately incorporated into the open space plan for the mid-Embarcadero. Commissioner Healy requested that a provision be added stating that any money saved by an artist's innovative design should be credited back to the art program. This would be in addition to receiving architectural credits for furniture or architectural items incorporated into an artist's project.

XI. Staff Reports

A. Firestation #37 bids came in over budget, forcing a revision to the design, including the elimination of the second story. This alteration will affect the context for Wang Po Shu's project, which is now partially constructed.

B. Pavers and prototypes for Vicki Scuri's chairs for the Sheriff's Facility will be examined on Thursday, February 17.

The meeting was adjourned at 5:30 p.m.

ORDERS AND REPORTS:

1. Ordered: Approval of the amended consent calendar as follows:

A. Approval of Airport Art Steering Committee recommendation to approve Airport Art Master Plan Outline with four major areas of public art programming for the Airport expansion projects: 1) Artworks integrated into building architecture; 2) Commissioned artworks for specific sites; 3) Development of infrastructure for video/sound ongoing programming; 4) continuation of an existing airport collection through the acquisition of discrete works of painting and sculpture.

B. Approval of the Selection Panel's recommendation for the following artists as finalists for the design of integrated artworks for the new International Terminal, and authorization to pay an honorarium of \$500 each plus travel and per

diem to come to San Francisco for an orientation and interviews with the Selection Panel:

Vito Acconci, James Carpenter, Lewis DeSoto, Su-Chen Hung, Paul Kos, Anna Murch, Jody Pinto, and Buster Simpson.

- C. Approval of the Selection Panel's recommendation for Ned Kahn, the team of Kristin Jones and Andrew Ginzler, Kathryn Gustafson and Dorthea Rockburne (in that order) as alternates if any of the finalists selected for the International Terminal are unable to participate.
- D. Authorization for the Director of Cultural Affairs to enter into contract for up to \$15,000 plus a negotiated travel allowance for the development of a conceptual design for integrated artwork for the new International Terminal with any of the eight finalists (Vito Acconci, James Carpenter, Lewis DeSoto, Su-Chen Hung, Paul Kos, Anna Murch, Jody Pinto, and Buster Simpson) recommended by the Selection Panel.
- E. Authorization to award up to \$5,000.00 in start-up money of \$25,000 originally approved for project to artist team Lam-Po Leong, Clayton Shu, Henry Lam and Wenyu Xu for further development of art enrichment proposal for New Chinatown Park.
- F. Approval to deaccession sculpture acquired for San Francisco General Hospital by Bruce Beasley, Untitled, 1978, cast acrylic, accession no. 1978.49 which has been damaged beyond repair.
- G. Request to Recreation and Park Dept to remove sculpture from Golden Gate Park and to deaccession work by Jack Moxom titled "Young Girl", 1939, sandstone, accession no. 1939.1 which has deteriorated beyond repair.
- H. Approval of Susan Steinman's "Urban Apple Orchard" design, to be situated on Market Street under the freeway overpass, pending Caltrans permission.

- I. Approval of artwork for poster series by the Ansel Adams Center and the International Studies Academy contingent upon submission of revised mock-ups and approval by Art Commission staff.
- J. Approval of proposal by Marta Ayala for an anti-graffiti mural project at grocery store at Army and Bartlett.
- K. Authorization to pay Jeff Brown a consultancy fee of \$5,000 for overseeing construction of Phase I Sunnydale Pump Station Art Enrichment in accord with artist Patricia Johanson's design.
- L. Authorization for the Director of Cultural Affairs to enter into an Agreement with Stanley Saitowitz for the design of an integrated fiber optic lighting system for the Promenade Ribbon Project in the North and South Embarcadero for a design fee of \$10,000.
- M. Motion to modify contract with Michael Manwaring for the Historical and Interpretive Signage Project to extend the completion date to December 31, 1995 and to increase the design fees for North Embarcadero and King Street by a total of \$32,000 for production of camera-ready shop drawings and an increase in the scope to include signage related to Bay ecology and Bay trails.

Moved: Demetrios/Rosekrans
Vote: Unanimous

- 2. ORDERED: Motion to approve preliminary concept for the Sixth Street Banners project.

Moved: Demetrios/Rosekrans
Vote: Unanimous

- 3. ORDERED: Motion to approve the design and text of plaque for the Goddess of Democracy statue in Portsmouth Square.

Moved: Demetrios/LaRocca
Vote: Unanimous

4. ORDERED: Motion to approve the model for the bust of George Moscone by artist Spero Anargyros, a proposed gift to the City to be installed in City Hall.

Moved: Rosekrans/Demetrios
Vote: Unanimous

5. ORDERED: Motion to approve removal of the steel sculpture serpent designed by Richard Shadt from the Youngblood/Coleman Play area.

Moved: Rosekrans/LaRocca
Vote: Ayes: Healy, LaRocca, Rosekrans
Abstaining: Demetrios
Nays: None

6. ORDERED: Motion to approve Larry Andrews, Tim Collins, Brett Cook, Rene de Guzman, Su-chen Hung, Arnold Kemp, Toni Lane, Bernie Lubell, Anita Margrill, Lydia Matthews, Emanuel Montoya, Judy Moran, Anna Murch, Mary Lovelace O'Neill, Francisco Perez, Johanna Poethig, Cheryl Riley, John Roloff, Hilda Shum, Lewis DeSoto, Mark Thompson, Joyce Umamoto, Carlo Villa, Wang Po Shu and Al Wong as potential panelists for the Gallery's "Open Call 1994" competition.

Moved: Demetrios/Healy
Vote: Unanimous

7. ORDERED: Motion to approve art enrichment proposal by Martha Heavenston for the Tenderloin Recreation Center.

Moved: Healy/LaRocca
Vote: Unanimous

8. ORDERED: Motion to approve the final design by Rene Yung for the Chinatown Branch Library and authorization to enter into contract with Rene Yung for up to \$18,000 to fabricate, transport and install the artwork.

Moved: LaRocca/Demetrios
Vote: Unanimous

9. ORDERED: Motion to approve revised drawing by Neil Mick for temporary sidewalk painting on Market Street.

Moved: Demetrios/Healy
Vote: Unanimous

10. ORDERED: Motion to approve additional budget amount of \$100 for Neil Mick temporary painting project, to allow for permit and insurance costs for the project.

Moved: Healy/Demetrios
Vote: Unanimous

Respectfully submitted,



Eleanor Beaton
Curator, Public Art Program

March, 1994



SAN FRANCISCO ART COMMISSION

A G E N D A

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, March 16, 1994

3:00 P.M.

25 VAN NESS AVENUE, SUITE 70

MAYOR

FRANK M. JORDAN

COMMISSIONERS

ANNE HEALY

PRESIDENT

JOHN KRIVEN

VICE PRESIDENT

NANCY BECHTEL

ARISTIDIS DIMERIKOS

ALONZO KING

WILLIS F. KIRK

ROBERT F. LA RUCCA

GENNY LEE

RAI Y OKAMOTO

DODIE ROSEKANY

TERRI SIMON

LIZA ZENNI

EX OFFICIO MEMBERS

PRESIDENTS OF THE

FINE ARTS MUSEUMS

LIBRARY COMMISSION

PLANNING COMMISSION

RECREATION &

PARK COMMISSION

DIRECTOR OF

CULTURAL AFFAIRS

JOANNE CHOW WINSTIEF

PROGRAMS

CIVIC ART COLLECTION

CIVIC DESIGN REVIEW

COMMUNITY ARTS

& EDUCATION

POPS SYMPHONY CONCERTS

PUBLIC ART PROGRAM

STREET ARTISTS LICENSES

SUITE 70

415 252 2581

ART COMMISSION GALLERY

155 GROVE STREET

415 554 9682



CITY AND COUNTY OF
SAN FRANCISCO

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Consent Calendar

A. Nomination of any three of the following individuals as potential panelists for the Moscone Art Enrichment Selection Panel: Lorraine Garcia Nakata, Johanna Poethig, Linda Blumberg, Steven Nash, Raymond Saunders, Joesam., Sara Bates, Enrique Chagoya, Rene DeGuzman, Lewis DeSoto.

B. Motion to accept "Ligh Clouds," by Al Wong, commissioned for Fire Station #2, which consists of 11 ceramic fritted glass marquee panels, and four plexiglass and neon lanterns.

C. Motion to approve final payment to Al Wong for contract # 2820010, art enrichment for Fire Station #2.

D. Motion to approve "It's a Small World," a temporary artist designed flag project by Kathryn Weinstein and Domingo Nuno, situated along the Embarcadero, to celebrate Earth Week, contingent upon permission from the Port.

E. Authorization to pay total fees of \$15 per half day to Stephen Nash, Lorraine Garcia-Nakata and Donna Graves for the Millbrae Water Facility Project.

F. Authorization to modify Carl Cheng's contract (#2830002) to increase scope of work to include providing security glazing and cables for atrium security screens, and to increase his contract by \$1,800 to cover the additional expense.

3:05 III.

Market Street Art in Transit

Eleanor Beaton, Deborah Klotchko of the Ansel Adams Center
Presentation of artwork for "Photonovella" poster series by high school students, co-sponsored by International Studies Academy and Ansel Adams Center

3:15 III.

New Main Library

Eleanor Beaton, Navland Blake
Presentation and request for approval of Navland Blake prototype for "Constellation" lightwall for the new Main Library Project and request for approval of criteria for selection of authors' names for "Constellation".

3:25 IV.

Airport

Susan Pontious
Appointment of Art Commission liaisons for Selection Panels for Boarding Areas A, B and G.

3:30 V.

Proposed Gift: Bust of George Moscone

Jill Manton
Discussion of placement of bust at Moscone Center

3:40 VI.

Policy

Review and approval of revised deaccessioning policies.

3:55 VII.

Historical and Interpretive Signage Project

Jill Manton

4:00 VIII.

Promenade Ribbon Project

Jill Manton

4:05 IX.

Civic Center Courthouse

Jill Manton
Introduction by the Honorable Judge Daniel Hanlon
Presentation and request for approval of preliminary art enrichment concept by Lewis De Soto.

4:20 X.

Staff Reports

Civic Art Collection

4:30 XI.

Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SYMPHONY CONCERTS
PUBLIC ART PROGRAM

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415.554 9682

VISUAL ARTS COMMITTEE MEETING MINUTES WEDNESDAY, MARCH 16, 1994

Commissioners Present:

Anne Healy
Dodie Rosecrans
Robert LaRocca
Genny Lim

Staff Present:

Jill Manton
Tonia Macneil
Susan Pontious
Debra Lehane
Eleanor Beaton
Joanne Chow Winship

The meeting was called to order at 3:10 p.m.

I. CONSENT CALENDAR

A. Nomination of any three of the following individuals as potential panelists for the Moscone Art Enrichment Selection Panel: Lorraine Garcia- Nakata, Johanna Poethig, Linda Blumberg, Steven Nash, Raymond Saunders, Joesam., Sara Bates, Enrique Chagoya, Rene DeGuzman, Lewis DeSoto.

B. Motion to accept "Light Clouds," by Al Wong, commissioned for Fire Station #2, which consists of 11 ceramic fritted glass marquee panels, and four plexiglass and neon lanterns.

C. Motion to approve final payment to Al Wong for contract # 2820010, art enrichment for Fire Station #2.

D. Motion to approve "It's a Small World," a temporary artist designed flag project by Kathryn Weinstein and Domingo Nuno, situated along the Embarcadero, to celebrate Earth Week, contingent upon permission from the Port.

E. Authorization to modify Carl Cheng's contract (#2830002) to increase scope of work to include providing security glazing and cables for atrium security screens, and to increase his contract by \$1,800 to cover the additional expense.



CITY AND COUNTY OF
SAN FRANCISCO

ORDERED: Approval of the Consent Calendar

MOVED: Commissioner Rosecrans
SECONDED: Commissioner Lim
VOTE: Unanimous

II. NEW MAIN LIBRARY

Artist Nayland Blake presented a prototype of the lamp units for *Constellation*, a wall of 300 lamps with authors' names which he has designed for the new Main Library. He requested approval of the criteria he has developed for the selection of authors' names with the help of a research assistant. The selection of names will be in three stages: an 18-member guidance committee will develop a list of possible authors by April. Over the summer, branch libraries will host community meetings to refine the list, which will be complete by October. Installation of the wall will take place in late 1995, before the projected opening of the library in early 1996.

ORDERED: Approval of the lamp prototype for *Constellation*, an art work designed by Nayland Blake for the new Main Library.

MOVED: Commissioner Lim
SECONDED: Commissioner Rosecrans
VOTE: Unanimous

ORDERED: Approval of the criteria and process for selection of authors' names to be included in *Constellation*, an art work designed by Nayland Blake for the new Main Library.

MOVED: Commissioner Healy
SECONDED: Commissioner LaRocca
VOTE: Unanimous

III. S.F. INTERNATIONAL AIRPORT

Susan Pontious requested appointment of Commission liaisons to panels for the selection of artists to be on the design teams of Concourses A, B, and G. The Commissioners agreed that Genny Lim and Dodie Rosecrans, and either Bob LaRocca or Aris Demetrios will act as liaisons to the panels as their schedules will allow.

Four artists, Vito Acconci, Jamie Carpenter, Lewis DeSoto and Su-Chen Hung, have been selected to serve on the design team for the new international terminal. A discussion followed on the rational for the use of independent juries to select artists.

IV. GEORGE R. MOSCONE BUST

Jill Manton presented a request by the Chief Administrative Officer to consider the allocation of \$10,000 from the art enrichment funding for Moscone Convention Center for a second casting of a bust of George R. Moscone for placement in the convention center which bears his name. The first casting of the bust by Spero Anargyros has been offered to the City by Assemblyman John Burton to be placed in City Hall as a companion piece to the bust of former mayor Shelley.

The Commissioners agreed that the use of Moscone funds for this purpose would not be appropriate. They referred to the Art Commission gift policy and public art guidelines which establish criteria regarding the acquisition of original works of art as opposed to editions and further stated that the scale of the bust, which was originally designed for City Hall, was not necessarily appropriate for Moscone Convention Center.

ORDERED: Denial of request to allocate Moscone Center public art funds for the purchase of a bust by Spiro Anargyros of George R. Moscone to be placed in the Convention Center.

MOVED: Commissioner Lim
SECONDED: Commissioner Healy
VOTE: Unanimous

V. POLICY and PROCEDURES FOR REMOVAL, ALTERATION, DESTRUCTION AND DEACCESSIONING OF ART WORKS IN THE CIVIC ART COLLECTION.

Debra Lehane and Susan Pontious requested approval of the guidelines for removal, alteration, destruction and deaccessioning of art works in the Civic Art Collection. Upon approval, the policy will become part of the larger Civic Art Collection Policy and Guidelines. Staff will add specific language from the Administrative Code relative to emergency powers of the Director of Cultural Affairs. With this addition, Commissioners approved the policy as presented.

ORDERED: Approval of the Policies and Procedures for Removal, Alterations, Destruction and Deaccessioning of art works in the Civic Art Collection of the City and County of San Francisco with further revisions to language regarding emergency powers as requested by staff.

MOVED: Commissioner Healy
SECONDED: Commissioner Rosecrans
VOTE: Unanimous

VI. CIVIC CENTER COURTHOUSE

Lewis DeSoto presented his preliminary proposal for the inclusion of art in the design of the new Civic Center Courthouse. He described the guidelines which he had followed in the development of the proposal, which include Justice for All, Impartiality, Public Access, Respect, Courtesy, and Civility. The defining principle of his proposal is the "Poetics of the Law". This principle will be manifest through the use of symmetry, light, text, images and materials which represent solidity and reflectivity.

Commissioners and members of the Courthouse Construction Committee, Judges Diane Wick and Barbara Jones discussed the judges' reservations about the use of excerpts from the U.S. Constitution and the Bill of Rights in the courthouse. Commissioners requested that issues of text be brought to the Art Commission and agreed that a liaison from the Commission should join the Courthouse Art Enrichment Committee in its regular meetings to review and discuss the art program as it develops.

DeSoto proposed the following concepts for specific areas of the new court facility:

Main lobby: Edge-lit glass balustrades on upper two floors of entrance rotunda will be etched with symbols associated with the State court system.

Courtroom Entrances: Courtroom numbers will be etched onto glass panels which will be edge-lit and located perpendicular to the wall so that visitors can identify rooms from a distance. Additional lighting and signage was also proposed.

Jury Assembly Room: The Jury room will reflect the dignity of the court and the cause for which juries are assembled, through the use of materials similar to those used in the courtroom and wood panelling, lighted glass

exhibition cases, inspirational text and tables with built-in lighting for reading and work. Television will be eliminated.

Cafe: A possible location for changing exhibitions or a mural.

General Public Areas, 4th and 5th Floors: A location for specialized works commissioned from other artists. Comfortable seating should be available.

Public Clerk Areas: Incorporate elegant signage and floor designs that may be artistic as well as directional.

Elevator Lobbies: Art projects encompassing lighting and decoration, designed by a single artist for continuity.

ORDERED: Approval of Lewis DeSoto's preliminary public art plan for the San Francisco Courthouse.

MOVED: Commissioner Healy

SECONDED: Commissioner Lim

VOTE: Unanimous

VII. EMBARCADERO INTERPRETIVE SIGNAGE

Jill Manton reported that the original text proposed for the North Embarcadero segment of the Historical and Interpretive Signage Project continues to be limited in representation of the variety of cultures and voices known to have lived and worked on the waterfront. Michael Manwaring has produced a new, expanded scope for the development of the text and has communicated that scope to the project historian. Manwaring proposes changing the project's orientation from one which was quite literal and specific to each location to one that is more general and reflective of the evolution of life on our waterfront. Manton has asked Francis Phillips and former curator of the Poetry Center and Art Commissioner Genny Lim for help in identifying appropriate poems. Commissioner LaRocca suggested creating a book containing all of the information collected about the waterfront for this project.

VIII. PROMENADE RIBBON PROJECT

The artists for the Promenade Ribbon Project requested Commission approval to change the color of the Promenade Ribbon from black to white. DPW has poured the promenade sidewalk and it is nearly black, which would result in a change in the artists' original intent to create contrast between the ribbon and its surroundings.

ORDERED: Approval of artists' request to change the Embarcadero Promenade Ribbon from black to a lighter color close to white.

MOVED: Commissioner Healy
SECONDED: Commissioner LaRocca
VOTE: Unanimous

The meeting was adjourned at 6:00 p.m.

REPORTS AND ORDERS:

The following items were submitted on the Consent Calendar:

A. Nomination of any three of the following individuals as potential panelists for the Moscone Art Enrichment Selection Panel: Lorraine Garcia- Nakata, Johanna Poethig, Linda Blumberg, Steven Nash, Raymond Saunders, JoeSam., Sara Bates, Enrique Chagoya, Rene DeGuzman, Lewis DeSoto.

B. Authorization to accept "Light Clouds," by Al Wong, commissioned for Fire Station #2, which consists of 11 ceramic fritted glass marquee panels, and four plexiglass and neon lanterns.

C. Approval of final payment to Al Wong for contract # 2820010, art enrichment for Fire Station #2.

D. Approval of "It's a Small World," a temporary artist designed flag project by Kathryn Weinstein and Domingo Nuno, situated along the Embarcadero, to celebrate Earth Week, contingent upon permission from the Port.

E. Authorization to modify Carl Cheng's contract (#2830002) to increase scope of work to include providing security glazing and cables for atrium security screens, and to increase his contract by \$1,800 to cover the additional expense.

ORDERED: Approval of the Consent Calendar
MOVED: Commissioner Rosecrans
VOTE: Unanimous

- ORDERED: Approval of the lamp prototype for
Constellation, an art work designed by Nayland
Blake for the new Main Library.
MOVED: Commissioner Lim
VOTE: Unanimous
- ORDERED: Approval of the criteria and process for
selection of authors' names to be included in
Constellation, an art work designed by Nayland
Blake for the new Main Library.
MOVED: Commissioner Healy
VOTE: Unanimous
- ORDERED: Denial of request to allocate Moscone Center
public art funds for the purchase of a bust by
Spiro Anargyros of George R. Moscone to be
placed in the convention center.
MOVED: Commissioner Lim
VOTE: Unanimous
- ORDERED: Approval of the Policies and Procedures for
Removal, Alterations, Destruction and
Deaccessioning of art works in the Civic Art
Collection of the City and County of San
Francisco with further revisions to language
regarding emergency powers as requested by
staff.
MOVED: Commissioner Healy
VOTE: Unanimous
- ORDERED: Approval of Lewis DeSoto's preliminary public
art plan for the San Francisco Courthouse.
MOVED: Commissioner Healy
VOTE: Unanimous
- ORDERED: Approval of artists' request to change the
Embarcadero Promenade Ribbon from black to a
lighter color close to white.
MOVED: Commissioner Healy
VOTE: Unanimous

Submitted:

Tonia Macneil
Curator
Public Art Program

11
March 1994

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Reaton
RE: Market Street Art in Transit

The Ansel Adams Center is collaborating with the International Studies Academy to produce the next Market Street poster series which involves high school students using the model of the "photomontage" to create artwork for the posters.

Five poster designs have been submitted to Commission staff for review; all four public art curators and Joanne have reviewed and commented on the work. Staff made several recommendations on the artwork, and asked that the designs be resubmitted. Our comments concerned technical issues as well as conceptual presentation of the work. We also re-examined the slides that had been submitted for review when the project was selected by the Market Street panel, and unanimously agreed that the quality of the initial work differed significantly.

Comments included the following:

- photographs are muddy, not clear
- some of the type is blurred and will not look well when enlarged to poster size
- background text distracts from the imagery
- some of the images are not strong or interesting : are there other images that would be more effective? Is there another way of presenting the images that would have more emphasis?
- reconsider size and scale of some of the images
- some of the narratives don't make sense: what is the intended impact?

When the mock ups were re-submitted, staff felt that a number of concerns had not been adequately addressed, and asked again that the artwork be resubmitted. Deborah Klotecko, Education Director at the Ansel Adams asked to be present at the Commission review in order to speak to the artistic intent when questioned.

The revised work will be brought to you at the March meeting for review and approval.

NAME SELECTION

The criteria for the selection of the names will be determined by the artist in consultation with the guidance committee. As a member of the guidance committee, you should keep in mind the following suggested criteria as you think of authors.

1. The overall selection should reflect the diversity of cultures, communities and attitudes that have gone into the makeup of San Francisco's history and culture. This monument is intended to celebrate the Public Library as a locus for tolerance, achievement and cultural dialog, not to establish an exclusive canon of great authors.
2. Every grouping of this type inevitably says as much about the attitudes of the time of its creation as it does about the history of intellectual endeavor. In stead of ignoring this fact it is my intention to incorporate it into the fabric of the piece. As such, authors selected for this wall should be recognized as 20th century authors. In other words, they should have lived the majority of their lives in the 20th century and/or their most significant works should have appeared in it.
- 3 This piece is intended to celebrate the contents of the library. Selected Authors should have works in the library's collection.
4. Authors should have made significant contributions to their fields, the culture of the world and if possible the culture of the Bay Area.

If you have suggestions or comments about the criteria, please bring them to our first meeting.

Date: March 10, 1994

To: Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Staff Reports

Commissioners:

Re: Consent Calendar item #1

Tonia and I recently met with Rudy Nothenberg and have received approval to proceed with the conceptual direction established by the Visual Arts Committee for Moscone Art Enrichment. We would like your permission to work with any three of the individuals listed on the Consent Calendar as Selection panelists. In addition, we would appreciate the assignment of 1 or 2 Art Commissioners as liaisons to this panel.

Re: Agenda Item IV.

This item has been placed on the agenda for discussion at the request of Rudy Nothenberg. Upon learning of the proposed bust of Moscone, Mr. Nothenberg has asked whether the Commission would consider placing the bust at Moscone as opposed to city Hall. He also inquired whether we could use art enrichment money, combined with the money raised by John Burton to purchase an edition of 2, one for City hall as originally planned and one for Moscone. Staff concurs that the significance of the bust is not such that an edition of two would be desirable, even if the funds are partially donated. The Visual Arts Committee should evaluate if it is desirable to have this bust of Moscone placed at the Moscone Convention Center relative to its scale and design. If you recall, it was designed in terms of scale and format to be a companion piece to the bust of Mayor Shelley.

Re: Agenda Item VI - Historical and Interpretive Signage Project

Michael Manwaring is proposing a comprehensive new approach to the telling of the stories related to the waterfront history. He has researched and sought other resources for his project, looking farther than the historical archives and annals of the Maritime Museum, Bancroft Library and the California Historical Museum. At the present time, he is negotiating with Nancy Leigh Olmsted about the future of her continued involvement in the project. His new approach may include stories including the Aleutians, early Russian traders involved in the fur trade, the role of Native Americans as divers, stories of the Chinese in

shrimping/fishing villages, the presence of the Italian community, the life of a sailor, stories of crimps, African American heritage as it relates to our maritime history. We have been able to obtain an extension of the delivery schedule for the approved camera-ready materials. As the direction becomes more resolved, I will arrange for a presentation of selected text and visuals by the artist at a future Visual Arts Committee meeting.

Re: Agenda Item VII - Report on Status of Promenade Ribbon Project

The construction documents for this project in the South Embarcadero were designed previous to the proposal to include a fiber optic lighting system. Now that we will have funding from an ISTEA grant to implement this system, we are working to develop a way in which to coordinate the installation of the fiber optic cable in the most cost-effective and aesthetic manner. DPW has not been entirely cooperative in this endeavor. Ideally, we would be able to have our lighting contractor "drop" the fiber optic cable into a cavity in the ribbon before the glass block is installed. Unfortunately, because of a very tight construction schedule and a very contentious relationship between DPW and the South Embarcadero roadway contractor who will build the ribbon, we will be unable to effect any sort of a cooperative relationship. The best scenario that we can hope for at this point is to have the North Embarcadero contractor agree to hire our lighting contractor as a sub. The fiber optic cable in the North would be installed previous to the glass block. We would then have this sub, through the North Embarcadero contractor, remove glass blocks at various locations in the completed South Embarcadero and install the fiber optic cable. To facilitate this approach, DPW may be willing to install temporary plugs in certain locations in the South so that the installation of the cable will be less complicated. I'll give you an update next month.

Re: Agenda Item #VIII - Civic Center Courthouse

Just to alert you, the judges seem very resistant to Lewis De Soto's idea to incorporate text throughout the building. He is proposing to use excerpts from the Bill of Rights or the U.S. Constitution and words such as compassion, integrity, impartiality, etc. The judges think that this will be very problematic and would prefer the use of imagery as opposed to text. The architects support Lewis's approach but are powerless in the face of the Judges' Art Enrichment Committee. I'm trying to avoid a conflict between the Art Commission and the Judges over the art concept and I hope that the presentation at the Visual Arts Committee can turn into more of an informal dialog between the artist, the Commissioners and the client. I'm afraid if they continue to

tell Lewis what to do, it may result in his leaving the project. This one needs your help.

STAFF REPORT

DATE: 3/9/94

TO: Visual Arts Committee

From: Susan Pontious

RE: Removal, alteration, destruction and deaccessioning policies.

These policies have been submitted twice for Committee review, but has yet to be formally reviewed and adopted. I have further refined this draft from previous versions. As previously reported, this version includes all the provisions of the 1983 deaccessioning policy, which in turn incorporates the legal provisions of Section 1.16 - 1.18 of the San Francisco Administrative Code. This draft includes a more extensive outline of policy and review outlines. The deaccessioning portion is the result of the compilation and review of deaccessioning policies adopted by other cities throughout the country, including the cities of Carlsbad, Dallas, Miami, New York, Phoenix, Portland, Sacramento, Seattle, and the State of California.

REMOVAL, ALTERATION, DESTRUCTION AND DEACCESSIONING
POLICIES AND PROCEDURES
DRAFT - 3/9/94

OBJECTIVES:

- I. To establish an orderly process for reviewing the status of public artworks.
- II. To establish a procedure for removal of public works of art.

DEFINITIONS:

Deaccessioning is defined as the procedure for the removal of an artwork from public exhibition through disposition, and includes gifts, sales, exchanges and any other transactions by which title of outgoing works of art are transferred from the collections to another institution or individual, as well as disposal by intentional destruction. Outlined below are the policies and procedures employed by the San Francisco Arts Commission to dispose of a work of art in its collection.

ELIGIBLE WORKS OF ART:

All artworks owned by the City and County of San Francisco under the jurisdiction of the San Francisco Arts Commission, whether acquired through Art Enrichment Program, donation, or any other method.

OVERVIEW OF ACQUISITION POLICY:

Acquisitions should be directed towards works of art of the highest quality. Acquisition by the City and County of San Francisco implies a commitment to the preservation, protection and display of the artwork for the public benefit.

Acquisition should imply permanency within the collection, as long as the work maintains its physical integrity, identity and authenticity, and as long as it remains useful to the purposes of the people of the City and County of San Francisco. When these conditions no longer prevail, the Arts Commission may consider removal from public display and/or deaccessioning.

REMOVAL OF ARTWORK FROM PUBLIC DISPLAY:

- I. General
While the intent of acquisition is for permanency public display, circumstances and/or conditions may arise that make it prudent for the Commission, on

behalf of the public interest, to remove an artwork from public display.

The conditions and process under which the Commission would consider removal of an artwork from display are listed under the "Conditions" section below. The Commission has the following options for artwork it has decided to remove from display:

III. Options

A. Relocation of Public Display:

If the Commission decides that an artwork must be removed from its original site, and if its condition is such that it could be re-installed, the Commission will attempt to identify another appropriate site. If the object was designed for a specific site, the Art Commission will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.

B. Store object

C. Sale or Trade of Object

III. Provisions for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that, in the opinion of the Art Commission's Director of Cultural Affairs, the artwork presents an eminent threat to public safety, the Director may authorize its immediate removal, without Commission action or the artist's consent, and have the work placed in temporary storage. The artist and the Arts Commissioners must be notified of this action within 30 days. The Commission will then consider options for disposition: repair, reinstallation, maintenance provisions or deaccessioning.

In the event that the artwork cannot be removed without being irreparably damaged or destroyed, and if the Artist in his Agreement with the City and County has not waived his/her rights under the California Art Preservation Act in these circumstance, the Director must attempt to gain such written permission before proceeding. In the event that this cannot be accomplished before action is required in order to

protect the public health and safety, the Director will proceed according to the advice of the City Attorney.

DEACCESSIONING: STATEMENT OF GENERAL POLICY

The Arts Commission shall deaccession and dispose of works of art in its collections only in the public interest and as a means of improving the quality of the collections. Thus, in accordance with Section 10.117-1 of the San Francisco Administrative Code, all proceeds from any sale or auction, less any payment due the artist under the California Resale Royalties Act, shall be credited to the public art media fund. The monies of this Fund are for the exclusive purpose of acquiring or maintaining one or more other works of art for the same public structure or purpose for which the original work of art was acquired.

In considering various alternatives for the disposition of deaccessioned objects, the Arts Commission should be concerned that:

- I. The manner of disposition is in the best interests of the Commission and the public it serves.
- II. Preference should be given to retaining works that are a part of the historical, cultural, or scientific heritage of San Francisco and California.
- III. Consideration should be given to placing the art objects, through gift, exchange, or sale, in another tax-exempt public institution wherein they may serve the purpose for which they were acquired initially by the Commission.
- IV. Objects may not be given or sold privately to City employees, officers, members of the governing authority, or to their representatives, except as specified below.

CONDITIONS:

A work of art may be considered for removal from public display and/or deaccessioning if one or more of the following conditions apply.

- I. The work presents a threat to public safety
- II. Condition or security of the work cannot be guaranteed, or the Commission cannot properly care or store the work.
- III. The work requires excessive or unreasonable maintenance, or has faults in design or workmanship
- IV. The condition of the work requires restoration in gross excess of its aesthetic value, or is in such a deteriorated state that restoration would prove either unfeasible, impractical or misleading.
- V. No suitable site for the work is available, or significant changes in the use or character of design of the site affect the integrity of the work.
- VI. The work interferes with the operations of the client agency.
- VII. Significant adverse public reaction over an extended period of time (5 years or more).
- VIII. The work is judged to have little or no aesthetic and/or historical or cultural value.
- IX. Arts Commission wishes to replace a work with a more appropriate work by the same artist,
- X. The work can be sold to finance, or can be traded for, a work of greater importance.
- XI. Written request from the artist has been received to remove the work from public display.
- XII. The work is duplicative in a large holding of work of that type or of that artist.

- XIII. The work is fraudulent or not authentic
- XIV. The work is not, or is rarely displayed

PROCESS:

In general, no work of art will be deaccessioned within 10 years after acquisition. (*Note: Seattle, Sacramento, CA Arts Council: permanent acquisitions-10 yrs from date of installation/5 yrs for acceptance of portable works*)

Every 5 years, the Public Art Collection should be evaluated by the Visual Arts Committee. The committee shall act as the panel, or name an independent qualified panel to review works designated for deaccessioning consideration. (*See Conditions Below*) (*General consensus: 5 yrs/Dallas 10 yrs*)

The following steps shall be followed for works being considered for deaccessioning:

1. The Collection's Manager must prepare a report that indicates:
 - A. The opinion of the City Attorney regarding any restrictions which may apply to a specific work
 - B. An analysis of the reasons for deaccessioning and its impact on the collection and the artist.
 - C. Staff evaluation of the artwork
 - D. Public and agency feedback on the work in question
 - E. Provide the opinions of 2 or more independent professionals qualified to recommend on the concern prompting review (conservators, engineers, architects, critics, safety experts etc.)
 - F. Provide written correspondence, press and other evidence of public debate
 - G. Options for disposition
 - H. Acquisition method and purchase price
 - I. Current market appraisal for sale purposes (*Portland*)

J. Replacement Costs

- II. Deaccessioning proceedings will be considered by the Visual Arts Committee. Proceedings shall be open to the public as part of the Committee's regular or special meeting.

The Committee shall make its recommendation to the San Francisco Arts Commission for approval by resolution.

- III. If the Commission determines that it would be advantageous to the City, a work of art under its jurisdiction may be sold or exchanged. The Commission may execute and accept all deeds of conveyance necessary and proper to effect a duly authorized sale or exchange. A work of art to be sold or exchanged shall be cataloged, listed and described with reasonable certainty and a copy of such catalogue be furnished to the Purchaser.
- IV. The Arts Commission may exchange a work of art on such terms as the Arts Commission, by a 2/3 vote of the members of the Commission determines appropriate, provided that any exchange is subject to the approval of the Purchaser.
- V. A work of art under the jurisdiction of the Commission may be sold at public auction to the highest and best bidder and the Commission may contract with a licensed auctioneer for the purpose of conducting the sale or sales. The contract shall specify the compensation to be paid for the auctioneer's services and set forth the terms and conditions under which the sale or sales are to be conducted. Each such contract shall be approved by the Purchaser.
- VI. A work of art under the jurisdiction of the Commission may be sold by private sale under the following circumstances:
- A. If the work is offered at public auction and no bids are received, or if the bids are rejected, or
 - B. If the Arts Commission determines, by a 2/3 vote of the members that the work may be sold on terms more advantageous to the City if sold through private sale. Any contract for the private sale of a work of art is subject to the approval of the

Purchaser. A work of art on which bids have been rejected shall not thereafter be sold through private sale for less than the amount of the highest bid received.

Note: Some cities give first option for the purchase or trade of the artwork to the artist (at current market price?).

- VII. Before disposing of any objects from the collections, reasonable efforts should be made to ascertain that the Commission is legally free to do so. Where restrictions as to the use or disposition of the objects in question are found to apply, the Arts Commission should comply with the following:
- A. Mandatory restrictions should be observed strictly unless deviation from their terms is authorized by a court of competent jurisdiction.
 - B. Objects to which precatory restrictions apply should not be disposed of until reasonable efforts are made to comply with the restrictive conditions. If practical and reasonable to do so, considering the value of the objects in question, the Commission should notify the donor if it intends to dispose of such objects within ten years of receiving the gift or within the donor's lifetime, whichever is less.
 - C. If there is any question as to the intent of force of restrictions, the Commission should seek the advice of the City Attorney.
 - D. An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the Collections Management records.
 - E. Prior to disposition of any object having a value of \$2,000 or more, two independent appraisals must be obtained.
 - F. The Commission will abide by the California Resale Royalties Act with respect to notification and payment of the Artist: five percent (5%) of the sale price of any work valued over \$1,000.00 will

be given to the artist who created the work, provided that the artist can be located by reasonable means. If the artist cannot be found, the Resale Royalty will revert to the City and County of San Francisco Arts Commission. (Sacramento)

ALTERATION, MODIFICATION, OR DESTRUCTION OF ARTWORK:

I. General Policy:

It is the primary responsibility of the Art Commission to preserve and protect the art collections under its management for the people of the City and County of San Francisco. However, under certain conditions, and in accordance to the constraints of the California Art Preservation Act (Civil Code 987), and the 1990 Visual Artists Act, the Commission may authorize actions that would alter, modify or destroy an artwork.

II. Conditions

Removal and disposal, destruction, alteration or modification of an artwork, art place or applied art concept may be considered under the following circumstances:

- A. The work has faults of design or workmanship, or is damaged so that repair or remedy is impractical, unfeasible or an unjustifiable allocation of resources.
- B. Work poses a threat to public safety, or in some other way poses a potential liability for the City and County of San Francisco. In the event that the condition of the artwork represents an eminent safety hazard, and cannot be removed without risk of damage or destruction, the Director of Cultural Affairs will proceed in accordance with the provisions specified under "Emergency Removal". .
- C. The Commission deems it necessary in order for the City and County to exercise its responsibilities in regard to public works and improvements, or in furtherance of the City's operations , or for any other good cause.

IV. Options:

If, for any of the above reasons, the City and County find it necessary pursue plans that would modify, remove, destroy or in any way alter an artwork,

artplace, or applied art concept, and the Arts Commission approves such action, then the Arts Commission shall make a reasonable effort to notify the artist by registered mail of the City's intent and outline possible options:

- A. Transfer of Title to the Artist
The artist will be given the first option of having the title to the artwork transferred to him/her. If the artist elects to pursue title transfer, he/she is responsible for the object's removal and all associated costs.
- B. Disclaim Authorship
In the case where the City contemplates action which would compromise the integrity of the artwork, the artist shall be given the opportunity to disclaim authorship and request that his/her name not be used in connection with the given work
- C. Alteration, Modification or Destruction:
If alteration, modification, or destruction is of an artwork protected under Civil Code 987 or the 1990 Visual Artists Act is contemplated, the Commission must secure a written waiver of the artist's rights under this section. In the case of an emergency removal that may result in destruction or irreparable damage, the Director will act in accordance with the advice of the City Attorney.

If the Commission's efforts to contact the artist are unsuccessful, the City shall proceed with its plans.

April, 1994





SAN FRANCISCO ART COMMISSION

A G E N D A VISUAL ARTS COMMITTEE MEETING WEDNESDAY, April 20, 1994 3:00 P.M.

25 VAN NESS AVENUE

NOTE: MEETING WILL TAKE PLACE IN THE CONFERENCE ROOM OF
THE HUMAN RIGHTS COMMISSION, 8TH FLOOR

MAYOR

FRANK M. JORDAN

COMMISSIONERS

ANNE HILL

PRESIDENT

JOHN KRICK

VICE PRESIDENT

NANCY BUCHHEI

ARTISTES DEMOCRATS

ALONZO KING

WILLIE F. KIRK

ROBERT F. LARROCCA

GUNNY LIM

RAI Y. OKAMOTO

DONALD ROSEKRAUS

TERRE SALON

LIZA ZIMNI

EX OFFICIO MEMBERS

PRESIDENTS OF THE

FINE ARTS MUSEUMS

LIBRARY COMMISSION

PLANNING COMMISSION

RECREATION &

PARK COMMISSION

DIRECTOR OF

CULTURAL AFFAIRS

JOANNE CHOW WINSHIP

PROGRAMS

CIVIC ART COLLECTION

CIVIC DESIGN REVIEW

COMMUNITY ARTS

& EDUCATION

OPUS SYMPHONY CONCERTS

PUBLIC ART PROGRAM

STREET ARTISTS LICENSES

SUITE 70

415 252 2581

ART COMMISSION GALLERY

155 GRUVE STREET

415 554 9682



CITY AND COUNTY OF
SAN FRANCISCO

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Consent Calendar

A. Motion to approve design of information stands and educational pamphlet for "Information Stands II" by Ricardo Zulueta for the Market Street Art in Transit Program.

B. Motion to approve artwork by Sixth Street Photography Workshop for poster series on Gannett kiosks for the Market Street Art in Transit Program.

C. Motion to approve "Guidebook for Temporary Art Installations on Public Property in the City and County of San Francisco" prepared by Judy Moran.

D. Motion to approve the "Market Street Chronicles" by Margaret Crane/Jon Winet for the Market Street Art in Transit Program contingent upon staff approval of the final revision.

E. Motion to approve the loan of "El Dia des las Madres" by Juana Alicia to Gallery Concord (City of Concord) for an exhibition entitled *Una Celebracion*, a show of contemporary Latino(a) artists, May 6 - June 26, 1994.

F. Motion to approve Hilda Shum, Karen Tsujimoto, Rene Yanez, Stephanie Johnson, Jennifer Dowley, and Terezita Romo as potential selection panel members for the Airport projects, and approval to pay an honorarium of \$100 per day for serving.

G. Motion to authorize the Director of Cultural Affairs to enter into contract

with Alice Aycock for up to \$374,000 for fabrication, transportation, and installation oversight of two artworks consisting of a conical staircase and the hanging "cyclone" sculpture for the New Main Library.

H. Motion to authorize the Director of Cultural Affairs to enter into contract with Lothar Baumgarten for up to \$89,000 to fabricate two artworks, (carved granite panels and painted text) for the New Main Library.

I. Motion to approve the installation by the Fine Arts Museums of the Dore Vase in the Music Concourse area of Golden Gate Park, contingent upon approval of the Recreation and Park Department for the location.

J. Motion to approve any three of the following individuals: Lewis deSoto, Sidra Stich, Hilda Shum, Raymond Saunders, Terezita Romo and Enrique Chagoya as potential selection panel members for the Courthouse project, and approval to pay an honorarium of \$100 per day for serving.

K. Motion to approve proceeding with public competitions for the following Courthouse projects:

- a. lobby entry doors and interior security gates
- b. lobby floor design
- c. elevator lobbies and doors
- d. 4th floor waiting area
- e. jury assembly
- f. clock design for courtrooms

L. Motion to approve mural design by Dennis Tanaguchi for the Chinatown Youth Center to be located at the North Beach Housing Project at Fisherman's Wharf.

M. Motion to approve mural design by Ann Sherry for the Chinese Community Housing Corporation to be located at Romolo Alley.

- 3:05 II. **Mental Health Facility**
Susan Pontious/ Hilda Shum
A. Review and approval of final proposals
by Hilda Shum for two artworks designed for
the Skilled Mental Health Nursing Facility

B. Approval to purchase "Stream Bed", oil
on plywood (17 1/2" x 46"), by Helen
Stanley for \$2,000 for the Skilled Mental
Health Nursing Facility
- 3:20 III. **Fire Station #37**
Susan Pontious
Approval of revised artist proposal for
Fire Station #37
- 3:35 IV. **Collections**
Debra Lehane
Discussion and motion to apply for funds
from the Neighborhood Beautification and
Graffiti Cleanup Fund
- 3:45 V. **Art Commission Gallery**
Jason Tannen
Report on Exhibitions Selection process for
1994-1995 and request for approval of
selected artists
- 3:55 VI. **Proposed Purchase of Artwork**
Jill Manton
Discussion of purchase of Joan Brown tile
mural for wall adjacent to Moscone Center
North
- 4:05 VII. **Gateway Sculpture**
Jill Manton
Progress report and documentation
- 4:15 VIII. **Staff Reports**
- 4:20 IX. **Adjournment**

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sunia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

MINUTES
VISUAL ARTS COMMITTEE
APRIL 20, 1994

Commissioners Present:
Anne Healy
Aristedes Demetrios
Bob LaRocca

Staff Present:
Joanne Chow Winship
Jill Manton
Debra Lehane
Eleanor Beaton
Susan Pontious

I. Consent Calendar

ORDERED: Approval of the following Consent Calendar items:

- A. Motion to approve design of information stands and educational pamphlet for "Information Stands II" by Ricardo Zulueta for the Market Street Art in Transit Program.
- B. Motion to approve artwork by Sixth Street Photography Workshop for poster series on Gannett kiosks for the Market Street Art in Transit Program.
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- F. Motion to approve Hilda Shum, Karen Tsujimoto, Rene Yanez, Stephanie Johnson, Jennifer Dowley, and Terezita Romo as potential selection panel members for the Airport projects, and approval to pay an honorarium of \$100 per day for serving.
- G. Motion to authorize the Director of Cultural Affairs to enter into contract with Alice Aycock for up to \$374,000 for fabrication,

transportation, and installation oversight of two artworks consisting of a conical staircase and the hanging "cyclone" sculpture for the New Main Library.

- H. Motion to authorize the Director of Cultural Affairs to enter into contract with Lothar Baumgarten for up to \$89,000 to fabricate two artworks, (carved granite panels and painted text) for the New Main Library.
- I. Motion to approve the installation by the Fine Arts Museums of the Dore Vase in the Music Concourse area of Golden gate Park, contingent upon approval of the Recreation and Park Department for the location.
- J. Motion to approve any three of the following individuals: Lewis deSoto, Sidra Stitch, Hilda Shum, Raymond Saunders, Terezita Romo and Enrique Chagoya as potential selection panel members for the Courthouse project, and approval to pay an honorarium of \$100 per day for serving.
- K. Motion to approve proceeding with public competitions for the following Couthouse projects:
 - a. lobby entry doors and interior security gates
 - b. lobby floor design
 - c. elevator lobbies and doors
 - d. 4th floor waiting area
 - e. jury assembly
 - f. clock design for courtrooms
- L. Motion to approve mural design by Dennis Tanaguchi for the Chinatown Youth Center to be located at the North Beach Housing Project at Fisherman's Wharf.
- M. Motion to approve mural design by Ann Sherry for the Chinese Community Housing Corporation to be located at Romolo Alley.
Moved: Demetrios/LaRocca
Vote: Unanimous

II. Mental Health Facility

- A. Review of Final Proposals for Artwork by Hilda Shum for the Skilled Mental Health Nursing Facility

Hilda Shum presented her final design for her sculpture for the Mental Health facility and her design for a wall relief entitled "*Games of the World*". Susan Pontious reported that the designs had been reviewed by the client and had been approved.

Commissioner Healy recommended that the artist substitute another object for the saw blades that were proposed as "markers" for one of the games.

ORDERED: Approval of final design of Hilda Shum's sculpture for the entrance to the Skilled Mental Health Nursing Facility.

Moved: Demetrios/LaRocca

Vote: Unanimous

ORDERED: Approval of final design of Hilda Shum's wall relief, "*Games of the World*", for the entry of the Skilled Mental Health Nursing Facility.

Moved: LaRocca/Demetrios

Vote: Unanimous

ORDERED: Approval for the Director of Cultural Affairs to enter into contract with Hilda Shum for up to \$64,000 for the fabrication, transportation and installation of her sculpture and wall relief, "*Games of the World*".

- B. Approval of Purchase of "*Stream Bed*" by Helen Stanley.

ORDERED: Approval to purchase "*Stream Bed*", (oil on plywood, 17 1/2" x 46") by Helen Stanley for \$2,000 for the Skilled Mental Health Nursing Facility.

Moved: Healy/LaRocca

Vote: Unanimous

III. Fire Station #37

Susan Pontious reported that the plans to build the revised apparatus room (reviewed at the March Civic Design meeting) have been abandoned because the State funds that the project depended on have been diverted to southern California for earthquake recovery. This means that there is no place to install Wang Po Shu's art work, which has already been fabricated. The committee advised that the architect should investigate the

possibility of building an archway for the entrance of the building where the artwork could be located.

ORDERED: In response to new design changes in the architecture of Fire Station #37, investigate the possibility of building an entry arch for installation of Wang Po Shu's art work

Moved: LaRocca/Healy

Vote: Unanimous

IV. Collections

ORDERED: Motion to apply for, accept and expend funds from the Neighborhood Beautification and Graffiti Fund.

Moved: Healy/LaRocca

Vote: Unanimous

V. Gallery

Jason Tannen presented the artists selected by the review panel (Arnold Kemp, Cay Lang, and Emmanuel Montoya) for the Art Commission Gallery 1994-95 schedule. He reported that the committee reviewed 216 individual and group proposals submitted by 282 Bay Area artists in response to an open call for artist's proposals.

ORDERED: Approval of exhibition of the following artists during the Art Commission Gallery's 1994-95 season: Elliot Anderson, Jim Campbell, Bruce Cannon, Marjorie Franklin, Hillary Kapan, Simon Penny, Ken Rinaldo, Sara Roberts, Andrea Brewster, Victor Zaballa, Ann Chamberlain, Sasha Yung Ju Lee, Gayle Tanaka, Jehanne-Marie Gavarini, Ed Osborn, Hanna Norman, C. Diane Dlugosh, Robilee Frederick, Jeff Norman, John Wehrle, David Bacon, Lauren Davies, Flyn Ford, Susan Howard, and Young Kim.

Moved: Demetrios/LaRocca

Vote: Unanimous

VI. Proposed Purchase of Artwork

Jill Manton reported on the status of the proposed purchase of a tile mural to be created by Noel Neri from Joan Brown's painting of St. Francis for the wall adjacent to Moscone Center North. She reported that Noel Neri had seen the wall, and was working on drawings of how the mural would appear on the wall. However, Manton reported that the Redevelopment Agency (who have jurisdiction over the proposed wall) are not

favorable to the project. She also reported that some of the curatorial staff have concerns about the project. These are based on 1) concern about the appropriateness of the image, scale and proportion of the artwork to the wall; 2) Neri's plans to possibly enlarge the scale of the original artwork, thereby further removing the mural from the original artist's hand.

The committee requested to view drawings, or perhaps a photo montage of the artwork on the wall at the next meeting. They also requested to know more specifically the nature of the Redevelopment Agency's objections.

VII. Gateway Sculpture

Jill Manton reported on the progress of Mark diSuvero's sculpture and passed around photos that documented how the design of the sculpture has evolved beyond the maquette submitted in Spring of 1993. The Commissioners were pleased with the progress of the work and held no objections to the slight deviance from the maquette. She reported that the Redevelopment Agency has informed her that installation will be delayed until December, 1994.

VIII. Staff Reports

A. Promenade Ribbon Project

Jill Manton reported that the Art Commission was deleting the glass block installation by the General Contractor, and was instead having it installed by a subcontractor under our contract with Fiberstars. A contract credit of \$50,000 from the General Contractor for deleting the blocks from his contract, and an additional credit of \$10,000 from changing the concrete color, plus the remaining contingency will pay for the \$74,000 bid from an independent installer. The General Contractor has agreed to leave his styrofoam forms and plywood covers in place until our contractor is ready to install.

B. Muni Platforms

Jill Manton reported that the art elements for the muni-platforms designed by Leonard Hunter and Sheila Ghidini have come in under budget and will be built as designed.

- C. International Sculpture Conference Panel
Joanne Chow Winship reported that the conference organizers have requested panel recommendations for a panel on the Vaillancourt Fountain. ISC has already secured Jerry Allen as a panelist. The committee suggested Lawrence Halprin, the plaza designer.
- D. Future of the Gallery
Joanne Chow Winship reported that the CAO has informed us that the Gallery will not be included in the next seismic bond. He has informed us that the Commission has a moral responsibility to vacate the gallery as soon as possible. Long term plans being investigated is the possibility of an office building being built in that location that would include the Art Commission offices and gallery as a prime tenant. Staff is investigating other short term possibilities.
- D. Loan of Artwork
Debra Lehane requested permission to place approval of a loan to the Fine Arts Museum under Committee Reports at the May 2nd Art Commission Meeting. the Art Commission will be requested to approve the loan of two artworks from the airport collection: the Don Potts model of Golden Gate Park and David Simpson's painting, "*Storm Stars and Stripes*" to the Fine Arts Museum for an exhibition entitled "Facing Eden: 100 Years of Landscape Art in the Bay Area", June 24 - Sept. 10, 1995. The Airport Art Steering Committee has already approved the loan.
- E. Dedication and Open House for Fire Station #2
Susan Pontious reported that the dedication and open house for Fire Station #2 would be Sunday, May 1, 1 p.m. - 4 p.m.

ORDERS AND REPORTS:

- 1. ORDERED: Approval of the following Consent Calendar items:
 - A. Motion to approve design of information stands and educational pamphlet for "Information Stands II" by Ricardo Zulueta for the Market Street Art in Transit Program.

- B. Motion to approve artwork by Sixth Street Photography Workshop for poster series on Gannett kiosks for the Market Street Art in Transit Program.
- C. Motion to approve "Guidebook for Temporary Art Installations on Public Property in the City and County of San Francisco" prepared by Judy Moran.
- D. Motion to approve the "Market Street Chronicles" by Margaret Crane/Jon Winet for the Market Street Art in Transit Program contingent upon staff approval of the final revision.
- E. Motion to approve the loan of "*El Dia des las Madres*" by Juana Alicia to Gallery Concord (City of Concord) for an exhibition entitled *Una Celebracion*, a show of contemporary Latino(a) artists, May 6 - June 26, 1994.
- F. Motion to approve Hilda Shum, Karen Tsujimoto, Rene Yanez, Stephanie Johnson, Jennifer Dowley, and Terezita Romo as potential selection panel members for the Airport projects, and approval to pay an honorarium of \$100 per day for serving.
- G. Motion to authorize the Director of Cultural Affairs to enter into contract with Alice Aycock for up to \$374,000 for fabrication, transportation, and installation oversight of two artworks consisting of a conical staircase and the hanging "cyclone" sculpture for the New Main Library.
- H. Motion to authorize the Director of Cultural Affairs to enter into contract with Lothar Baumgarten for up to \$89,000 to fabricate two artworks, (carved granite panels and painted text) for the New Main Library.
- I. Motion to approve the installation by the Fine Arts Museums of the Dore Vase in the Music Concourse area of Golden gate Park, contingent upon approval of the Recreation and Park Department for the location.
- J. Motion to approve any three of the following individuals: Lewis deSoto, Sidra Stitch, Hilda

Shum, Raymond Saunders, Terezita Romo and Enrique Chagoya as potential selection panel members for the Courthouse project, and approval to pay an honorarium of \$100 per day for serving.

- K. Motion to approve proceeding with public competitions for the following Couthouse projects:
- a. lobby entry doors and interior security gates
 - b. lobby floor design
 - c. elevator lobbies and doors
 - d. 4th floor waiting area
 - e. jury assembly
 - f. clock design for courtrooms

- L. Motion to approve mural design by Dennis Tanaguchi for the Chinatown Youth Center to be located at the North Beach Housing Project at Fisherman's Wharf.

- M. Motion to approve mural design by Ann Sherry for the Chinese Community Housing Corporation to be located at Romolo Alley.

Moved: Demetrios/LaRocca

Vote: Unanimous

Moved: Demetrios/LaRocca

Vote: Unanimous

2. ORDERED: Approval of final design of Hilda Shum's sculpture for the entrance to the Skilled Mental Health Nursing Facility.

Moved: Demetrios/LaRocca

Vote: Unanimous

3. ORDERED: Approval of final design of Hilda Shum's wall relief, "*Games of the World*", for the entry of the Skilled Mental Health Nursing Facility.

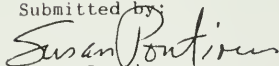
Moved: LaRocca/Demetrios

Vote: Unanimous

4. ORDERED: Approval for the Director of Cultural Affairs to enter into contract with Hilda Shum for up to \$64,000 for the fabrication, transportation and installation of her sculpture and wall relief, "*Games of the World*".

5. ORDERED: Approval to purchase "*Stream Bed*", (oil on plywood, 17 1/2" x 46") by Helen Stanley for \$2,000 for the Skilled Mental Health Nursing Facility.
Moved: Healy/LaRocca
Vote: Unanimous
6. ORDERED: In response to new design changes in the architecture of Fire Station #37, investigate the possibility of building an entry arch for installation of Wang Po Shu's art work
Moved: LaRocca/Healy
Vote: Unanimous
7. ORDERED: Motion to apply for, accept and expend funds from the Neighborhood Beautification and Graffiti Fund
Moved: Healy/LaRocca
Vote: Unanimous
8. ORDERED: Approval of exhibition of the following artists during the Art Commission Gallery's 1994-95 season: Elliot Anderson, Jim Campbell, Bruce Cannon, Marjorie Franklin, Hillary Kapan, Simon Penny, Ken Rinaldo, Sara Roberts, Andrea Brewster, Victor Zaballa, Ann Chamberlain, Sasha Yung Ju Lee, Gayle Tanaka, Jehanne-Marie Gavarini, Ed Osborn, Hanna Norman, C. Diane Dlugosh, Robilisee Frederick, Jeff Norman, John Wehrle, David Bacon, Lauren Davies, Flyn Ford, Susan Howard, and Young Kim.
Moved: Demetrios/LaRocca
Vote: Unanimous

Submitted by:



Susan Pontious

April 26, 1994

14 April 1994

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: *Guidelines for Temporary Art Projects on Public
Property in the City and County of San Francisco.*

We are now working on the finetuning of our final draft of this publication. Judy Moran has done an excellent job of wending her way through the City's bureaucratic maze, and condensing and clarifying information.

At next Wednesday's meeting I will provide you with a copy of the final draft. We expect to publish the "Guidelines" by the end of the month , so that it can be available to prospective applicants for the Cultural Equity Grants for individual artist projects.

VI
VII

Date: April 14, 1994

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program *JL*

Re: Visual Arts Committee Reports for Agenda Items VI and VII

Commissioners:

Re: Agenda Item 6

By the time of our meeting, I plan to have photographs that will demonstrate the wall proposed for the installation of a tile mural by Joan Brown. Apparently, because the wall is a "Redevelopment Agency" wall and on their property, they will have final jurisdiction over whether the mural can be installed at the site.

Bill Carney of the architecture department at the Agency has indicated a lack of support for this proposal. He will discuss it further with Redevelopment staff and may attend our meeting to provide testimony on this subject.

If the Agency staff is not supportive, it would go to the Redevelopment Commission with a negative recommendation. I would probably need your presence at this meeting to bolster our wish to proceed with this project. I will provide you with a name of Redevelopment commissioners at the time of our meeting in case you wish to contact them personally on this issue.

The photograph of the wall will hopefully enable you to better evaluate if this is an appropriate site for the installation of the art work. I will meet with Noel Neri, Joan's son on Tuesday to view the site and will report to you regarding his response.

Re: Agenda Item 7

On Thursday, March 31st, Commissioner Healy and I joined CAO Rudy Nothenberg and several of his staff on a trip to Mark di Suvero's studio in Petaluma to view the progress of our sculpture for the waterfront. Everyone was extremely pleased with the evolution of the design and I will have photographs of the work in progress for you to view at the time of our meeting. Since the work has digressed some from the original maquette presented, I think it would be appropriate for you to view this change to make certain it meets with your approval.

I would like to discuss Consent Calendar Item K under New Business at the conclusion of the other agenda items.



San Francisco Art Commission Gallery • 155 Grove Street • San Francisco, CA • 94102 • 415 554 9682

April 5, 1994

Report to the Visual Art Committee:
Art Commission Gallery
1994-95 Exhibitions Selection Process

The Art Commission Gallery 1994-95 exhibition schedule was generated through an open call for artists' proposals. A total of 216 individual and group proposals were submitted by 282 Bay Area artists. The review session took place on February 5. 18 proposals were selected for visual art exhibitions, representing 25 artists.

The review panel consisted of Arnold Kemp, Programs Assistant, Center for the Arts at Yerba Buena and visual artist; Cay Lang, U.C. Davis photography instructor and visual artist; Emmanuel Montoya, S.F.S.U. printmaking teacher and visual artist; Joyce Umamoto, media artist. The panelists reviewed proposals from individual artists, groups of artists, and independent curators. Highly-rated proposals were selected for gallery exhibitions. Artist notification is pending, upon Commission approval.

Selected Artists

Elliot Anderson, Jim Campbell, Bruce Cannon, Marjorie Franklin, Hillary Kapan, Simon Penny, Ken Rinaldo and Sara Roberts. An exhibition of interactive art work that explores computer technology.

Andrea Brewster - images that combine historic photographs and hand written text to explore the relationship between fairy tales and modern reality.

Victor Zaballa - work that synthesizes traditional Mexican elements (flowers, feathers, seeds, handmade hark papers, cuttings of stone, wood and paper) with contemporary media (photography, film, video and electronic music).

Ann Chamberlain - installation that juxtaposes large-scale images of Mexican women, text, and topographic maps.

Sasha YungJu Lee - using photography and computer imaging to examine the intersection of mainstream culture and minority experience.

Gayle Tanaka - mixed media constructions utilizing found objects that examine physical appearance, ethnic identity, and the cultural "gaze".

Jehanne-Marie Gavarini - mixed media installations

Ed Oshorn - site specific audio installations. Oshorn's installations possess physical characteristics that match the audio content.

Hanna Norman - lithograph with intaglio chine collé

C. Diane Dlugosh - mixed media and found object sculpture

Robilee Frederick -oil, wax, wood, smoke and silk on canvas

Jeff Norman - combined photographs and text, portraying aspects of organic and urban change.

John Wehrle - TV sculptural icons

David Bacon - "Moscow Bus Windows" series

Lauren Davies - sculptural assemblage, combining animal hooves, leather, wool, lard, soap. This work traces animal progressions from life to process and consumer production.

Flyn Ford - environmental sculpture exploring nature and human intervention

Susan Howard - encaustic, oils, photo, steel wall pieces that form a rough mosaic and describe memory and the associative quality of objects

Young Kim - banners, benches, light boxes, video projection portraying overlapping spaces and cultures.

Report to the Visual Art Committee
Art Commission Gallery
1994-95 Exhibitions Selection Process

The Art Commission Gallery 1994-95 exhibition schedule was generated through an open call for artists' proposals. A total of 216 individual and group proposals were submitted by 282 Bay Area artists. The review session took place on February 5. 18 proposals were selected for visual art exhibitions, representing 25 artists.

The review panel consisted of Arnold Kemp, Programs Assistant, Center for the Arts at Santa Barbara and visual artist; Clay Lang, U.C. Davis photography instructor and visual artist; Daniel Mel Montoya, S.F.S.U. printmaking teacher and visual artist; Joyce Umamoto, media artist. The panelists reviewed proposals from individual artists, groups of artists, and independent studios. Highly-rated proposals were selected for gallery exhibitions. Artist notification is pending, upon Commission approval.

Selected Artists

Elmer Anderson, Jim Campbell, Bruce Cannon, Marlene Franklin, Hillary Kaplan, Simon Poirier, Ken Rinaldo and Sara Roberts. An exhibition of interactive art work that explores computer technology.

Andrea Brewster - images that combine historic photographs and hand-written text to explore the relationship between fairy tales and modern reality.

Victor DeBella - work that synthesizes traditional Mexican elements (flowers, feathers, seeds, handmade bark papers, cuttings of stone, wood and paper) with contemporary media (photography, film, video and electronic music).

Ann Chamberlain - installation that juxtaposes large-scale images of Mexican women, text and topographic maps.

Debra Yung Ju Lee - using photography and computer imaging to examine the intersection of mainstream culture and minority experience.

Gayle Tanaka - mixed media constructions utilizing found objects that examine physical appearance, ethnic identity, and the cultural "gaze".

Jehanne-Marie Gavanni - mixed media installations

Ed Osborn - site specific audio installations. Osborn's installations possess physical characteristics that match the audio content.

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Jeff Norman - combined photographs and text, portraying aspects of organic and urban change.

John Wehrle - TV sculptural icons

Dawn Bacon - "Moscow Bus Windows" series

Lauren Davies - sculptural assemblage, combining animal hooves, leather, wool, lard, soap. This work traces animal progressions from life to process and consumer production.

Flyn Ford - environmental sculpture exploring nature and human intervention

Susan Howard - encaustic, oils, photo, steel wall pieces that form a rough mosaic and describe memory and the associative quality of objects

Young Kim - banners, benches, light boxes, video projection portraying overlapping spaces and cultures.

MAY, 1994





SAN FRANCISCO ART COMMISSION

A G E N D A VISUAL ARTS COMMITTEE MEETING WEDNESDAY, May 18, 1994 3:00 P.M.

25 VAN NESS AVENUE

NOTE: MEETING WILL TAKE PLACE IN THE CONFERENCE ROOM OF
THE HUMAN RIGHTS COMMISSION, 8TH FLOOR

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Consent Calendar

A. Motion to approve design for "Five O'Clock Shadow" a temporary art installation by John Ammirati for the Market Street Art in Transit Program.

B. Motion to approve guidelines and minimum budget of \$75,500 to a maximum of \$95,000 if reserve funds become available, for Program Cycle 4 of the Market Street Art in Transit Program.

C. Motion to approve mural designs by: Mia Houlberg, Julie Murray, Mario Joel, Precita Eyes Mural Workshop, and Lilly Rodriguez for the Clarion Alley Mural Project.

D. Motion to approve contingency of \$800 for insurance costs of Pilar Olabarria's window paintings at the Hibernia Bank for the Market Street Art in Transit Program.

E. Motion to approve installation of "Robot Ballet" by Alan Rath at the San Francisco Airport for the Gerbode Foundation and Capp Street Project.

F. Motion to approve "Drive By" an installation by Domingo Nuno, Susana Donovan and Julio Morales presented by the 509 Cultural Center/Luggage Store Annex for the Market Street Art in Transit Program.

3:05 II.

Art Commission Gallery
Jason Tannen



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- 3:15 III. "Artwindows" - Artist Initiated Public Art
Roy Olson
Presentation of project and request for Art
Commission endorsement
- 3:25 IV. Airport
Susan Pontious
A. Approval of Selection Panel's
recommendation for concourses A, G, and B,
and approval to pay a \$500 honorarium plus
per diem to participate in the interview
phase.
B. Project update
- 3:40 V. New Civic Center Courthouse
Jill Manton
Selection of Artist for Fourth Floor Family
Court Waiting Area and request for approval
of selected artist
- 3:55 VI. Portsmouth Square
Jill Manton
Request for preliminary approval of design
proposed by Mary Fuller
- 4:05 VII. Proposed Purchase of Artwork
Jill Manton
Discussion of purchase of Joan Brown tile
mural
- 4:15 VIII. Moscone Convention Center
Jill Manton, Tonia Macneil
Program outline and objectives for public
art competition
- 4:25 VIII. Staff Reports
A. Promenade Ribbon Project
B. Sunnydale Pump Station
C. New Main Library
- 4:30 IX. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.



SAN FRANCISCO ART COMMISSION

PROGRAMS

URBAN ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
PUBLIC SYMPHONY CONCERTS
PUBLIC ART PROGRAM

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

A G E N D A

SPECIAL MEETING OF THE VISUAL ARTS COMMITTEE MEETING

TUESDAY, May 24, 1994

3:30 P.M.

25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:30 I.

Consent Calendar

A. Motion to approve design for "Five O'Clock Shadow" a temporary art installation by John Ammirati for the Market Street Art in Transit Program.

B. Motion to approve guidelines and minimum budget of \$75,500 to a maximum of \$95,000 if reserve funds become available, for Program Cycle 4 of the Market Street Art in Transit Program.

C. Motion to approve mural designs by: Mia Houlberg, Julie Murray, Mario Joel, Precita Eyes Mural Workshop, and Lilly Rodriguez for the Clarion Alley Mural Project.

D. Motion to approve contingency of \$800 for insurance costs of Pilar Olabarria's window paintings at the Hibernia Bank for the Market Street Art in Transit Program.

E. Motion to approve installation of "Robot Ballet" by Alan Rath at the San Francisco Airport for the Gerbode Foundation and Capp Street Project.

F. Motion to approve "Drive By" an installation by Domingo Nuno, Susana Donovan and Julio Morales presented by the 509 Cultural Center/Luggage Store Annex for the Market Street Art in Transit Program.

G. Motion to approve the following finalists for Airport concourses A, G, & B: the team of Tim Collins and Reiko Goto; Doug Hall; Kathryn Gustafson; Ned Kahn; Paul Kos; Keith Sonnier; Ann Preston; Jody Pinto; the team of Peter Richards and Michael Oppenheim; and Ik-Joon Kang; and to



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pay finalists \$500 plus travel and per diem expenses.

3:35 II.

New Civic Center Courthouse
Jill Manton
Selection of Artist for Fourth Floor Family
Court Waiting Area and request for approval
of selected artist

3:55 III.

Staff Reports

4:00 IV.

Adjournment



SAN FRANCISCO ART COMMISSION

SAN FRANCISCO ART COMMISSION SPECIAL MEETING OF THE VISUAL ARTS COMMITTEE TUESDAY, May 24, 1994

MINUTES

Commissioners Present:

Anne Healy
Aristides Demetrios
Genny Lim

Staff Present:

Eleanor Beaton
Debra Lehane
Susan Pontious
Jason Tannen

The meeting was called to order at 3:45 p.m.

I. Consent Calendar

A. Approval of design for "Five O'Clock Shadow" a temporary art installation by John Ammirati for the Market Street Art in Transit Program.

B. Approval of guidelines and minimum budget of \$75,500 to a maximum of \$95,000 if reserve funds become available, for Program Cycle 4 of the Market Street Art in Transit Program.

C. Approval of mural designs by: Mia Houlberg, Julie Murray, Mario Joel, Precita Eyes Mural Workshop, and Lilly Rodriguez for the Clarion Alley Mural Project.

D. Approval of contingency of \$800 for insurance costs of Pilar Olabarria's window paintings at the Hibernia Bank for the Market Street Art in Transit Program.

E. Approval of installation of "Robot Ballet" by Alan Rath at the San Francisco Airport for the Gerbode Foundation and Capp Street Project.

F. Approval of "Drive By" an installation by Domingo Nuno, Susana Donovan and Julio Morales presented by the 509 Cultural Center/Luggage Store Annex for the Market Street Art in Transit Program.

G. Approval of the following finalists for Airport concourses A, G, & B: the team of Tim Collins and Reiko Goto; Doug Hall; Kathryn Gustafson; Ned Kahn; Paul Kos; Keith Sonnier; Ann Preston; Jody Pinto; the team of Peter Richards and Michael Oppenheimer; and



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Ik-Joon Kang; and to pay finalists \$500 plus travel and per diem expenses.

ORDERED: Approval of the Consent Calendar
MOTION: Commissioner Demetrios
SECOND: Commissioner Lim
VOTE: Unanimous

11. Civic Center Courthouse

Susan Pontious showed slides of three artist candidates for the Family Court Waiting Area of the new courthouse: Ann Preston, Robert Calvo, and Cheryl Riley. The panel of judges have reviewed the artists' work and have recommended Ann Preston. Commissioners were concerned that if Ms. Preston accepted the Courthouse commission, this would disqualify her from the Airport Project, and asked that the artist be advised of this possibility before accepting the Commission.

ORDERED: Motion to authorize the Director of Cultural Affairs to enter into an agreement with Ann Preston to develop an integrated art design for the new Civic Center Courthouse for a preliminary design fee of \$15,000, with an additional travel allowance of up to \$5,000.

MOTION: Commissioner Healy
SECOND: Commissioner Demetrios
VOTE: Unanimous

ORDERED: Motion to approve Cheryl Riley as an alternate, if needed, and to authorize the Director of Cultural Affairs to enter into an agreement with her to develop an integrated art design for the new Civic Center Courthouse for a preliminary design fee of \$15,000, with an additional travel allowance of up to \$5,000.

MOTION: Commissioner Healy
SECOND: Commissioner Lim
VOTE: Aye: Healy/Lim Nay: Demetrios

The meeting was adjourned at 4:15 p.m.

REPORTS AND ORDERS:

1. Approval of design for "Five O'Clock Shadow" a temporary art installation by John Ammirati for the Market Street Art in Transit Program.

MOTION: Commissioner Demetrios
VOTE: Unanimous

2. Approval of guidelines and minimum budget of \$75,500 to a maximum of \$95,000 if reserve funds become available, for Program Cycle 4 of the Market Street Art in Transit Program.

MOTION: Commissioner Demetrios
VOTE: Unanimous

3. Approval of mural designs by: Mia Houlberg, Julie Murray, Mario Joel, Precita Eyes Mural Workshop, and Lilly Rodriguez for the Clarion Alley Mural Project.

MOTION: Commissioner Demetrios
VOTE: Unanimous

4. Approval of contingency of \$800 for insurance costs of Pilar Olabarria's window paintings at the Hibernia Bank for the Market Street Art in Transit Program.

MOTION: Commissioner Demetrios
VOTE: Unanimous

5. Approval of installation of "Robot Ballet" by Alan Rath at the San Francisco Airport for the Gerbode Foundation and Capp Street Project.

MOTION: Commissioner Demetrios
VOTE: Unanimous

6. Approval of "Drive By" an installation by Domingo Nuno, Susana Donovan and Julio Morales presented by the 509 Cultural Center/Luggage Store Annex for the Market Street Art in Transit Program.

MOTION: Commissioner Demetrios
VOTE: Unanimous

7. Approval of the following finalists for Airport concourses A, G, & B: the team of Tim Collins and Reiko Goto; Doug Hall; Kathryn Gustafson; Ned Kahn; Paul Kos; Keith Sonnier; Ann Preston; Jody Pinto; the team of Peter Richards and Michael Oppenheimer; and Ik-Joon Kang; and to pay finalists \$500 plus travel and per diem expenses.

MOTION: Commissioner Demetrios
VOTE: Unanimous


8. Authorization to the Director of Cultural Affairs to enter into an agreement with Ann Preston to develop an integrated art design for the new Civic Center Courthouse for a preliminary design fee of \$15,000, with an additional travel allowance of up to \$5,000.

MOTION: Commissioner Healy
VOTE: Unanimous

9. Approval of Cheryl Riley as an alternate, if needed, and authorization to the Director of Cultural Affairs to enter into an agreement with her to develop an integrated art design for the new Civic Center Courthouse for a preliminary design fee of \$15,000, with an additional travel allowance of up to \$5,000.

MOTION: Commissioner Healy
VOTE: Unanimous

Submitted:



Tonia Macneil
Curator, Public Art Program

12 May 1994

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: Market Street Program Cycle 4

Consent Calendar Item: Motion to approve guidelines and minimum budget of \$75,000 to a maximum of \$95,000 if reserve funds become available, for Program Cycle 4 of the Market Steet Art in Transit Program.

By now you've received our calendar for the multitude of activites on Market Street during May and June - so, it is time to plan for the next selection of projects.

Budget:

We have a projected budget of \$75,500 for cycle 4, however, there are some monies being held in reserve for projects that ultimately may not go forth, in which case, the monies would be funneled back into the cycle 4 selection of projects.

Application guidelines for Cycle 3 are attached. We will follow this general format for Cycle 4 in terms of program goals, project guidelines, application procedures and selection criteria. To reduce administrative costs, project budgets will be pre-set (at approximately \$7,000 per project) to contain the total number of projects implemented.

Tentative preliminary schedule:

June 27	Distribution of Application Guidelines
Aug. 12	Application deadline
Sept.	Panel selection
Sept.	Visual Arts Approval
Oct.	Commission approval

Date: May 10, 1994

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program 

Re: Reports for Visual Arts Committee Agenda Items for Meeting of May 18, 1994

1. Proposed Joan Brown Mural - The City Attorney has confirmed that the Art Commission has no jurisdiction over Redevelopment Agency property. I expect that Redevelopment staff will attend the meeting to communicate their concerns and objectives. If appropriate staff is unable to attend, I will make certain that I have all information relating to their apparent objection to our proposal. Noel Neri will be asked to attend to discuss his recommendation regarding scale and to answer any questions you may have.


2. Portsmouth Square - Last year, the Visual Arts Committee authorized staff to work with artist Mary Fuller regarding the possible re-design/expansion of the existing tottlot at Portsmouth Square. Until recently, little has happened relative to the progress of plaza design that the artist could respond to. May has come up with a preliminary design proposal which will be presented for your review and approval. For your information, Mary Fuller was the artist who created the various animal sculptures for the original Tottlot. Each animal represents a different character in Chinese astrology and were selected because of their compatability with one another. The animal sculptures are integrated into the overall design of the Tottlot as accent sculptures. The Tottlot itself was designed by the Bureau of Architecture in response to needs articulated by the local community. Jacques Overhoff, artist/contractor, also participated in the design process and constructed the Tottlot under a contract through the Art Commission in the early 1980's.

3. Court House Art Enrichment - Last month you authorized staff to proceed with several competitions for the next phase of Court House Art Enrichment Projects. One of the projects authorized was to have an artist work with project architects on the design of the Family Court Waiting Area and Childrens' Waiting Area. In order to work with the architects' design schedule, we need to accelerate our process of artist selection. To this end, I propose to present to you a short list of candidates, out of which I hope that you will select one artist to work with the architects on the design of this portion of the building. The proposed preliminary design fee will be \$15,000 and is consistant with what we have paid artists working on the library and the Airport. I would like to present the work of 4 or 5 of the following artists:

Cheryl Riley, Pilar Olabarria, David Izu, Anne Preston,
Robert Calvo, Robin Brailsford, Paco Prieto, Frances Butler

Date: May 24, 1994

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton 

Re: Short List of Artist Candidates for Civic Center Courthouse

In my previous report on this item, I had informed you that the reason I proposed a short list selection process vs. a full blown competition was a function of time. In order to have an artist truly involved in the design of the Family Court Waiting Area as envisioned by our consultant Lewis DeSoto in his Preliminary Public Art Plan for the New Courthouse, it is critical to have an artist selected and ready to commence work almost immediately.

I would like to request that you review the materials representing the following three artists and select one to perform this commission: Ann Preston, Robert Calvo and Cheryl Riley. Last week I had the opportunity to review this list with several of the judges and with the project architects. I had planned to first present to the Visual Arts Committee had our meeting taken place last week as scheduled, and then present to the client and architects. Because our meeting was cancelled, the order of the presentations was reversed.

The architects felt very strongly that Ann Preston would be most appropriate for this project because the nature of her work seems to compliment our intent to humanize the architecture of the Family Court Waiting Area in a subtle, subliminal not overt manner. Ann's work very subtly incorporates or makes references to various elements of the human form. In addition, the architects thought that her demonstrated expertise in the use of metals such as zinc, copper and aluminum would work well with the overall design scheme planned for the building interior.

I am asking you to uphold their recommendation to work with Ann Preston. She was very highly recommended by Mark Pally, a public art consultant from Los Angeles who has worked with her on prior projects. He stated, " She has an exquisite sensibility and is extremely talented and professional."

The design fee proposed for a preliminary design scheme is \$15,000. A separate budget will be established for travel. At this point, if you will agree to support the selection of Ann Preston as the primary candidate with either Cheryl Riley or Robert Calvo as alternates, would you please vote on the following motion?

Authorization for the Director of Cultural Affairs to enter into an agreement with Ann Preston to develop an integrated art design for the new Civic Center Court House for a preliminary design fee of \$15,000, with an additional travel allowance up to \$5,000.



SAN FRANCISCO ART COMMISSION

SAN FRANCISCO ART COMMISSION SPECIAL JOINT EXECUTIVE/VISUAL ARTS COMMITTEE MEETING

Tuesday, May 24, 1994

4:00 PM

25 VAN NESS AVENUE, SUITE 70

AGENDA

1. Discussion and possible action regarding Art Commission Gallery programming and staffing.
2. Discussion of Public Art Fund budget allocations and possible action regarding reallocation of previously approved FY 1994-1995 Public Art Fund allocations (as related to the Gallery and agenda item 1 above).
3. Charter Reform Proposal Options.
4. Report on the FY 1994-1995 Art Commission General Fund Budget.
5. Report on the FY 1994-1995 Cultural Equity Endowment Budget and the Hotel Tax Fund.
6. Motion to approve the panelists' recommendations for the Cultural Equity Organization Project grants.



CITY AND COUNTY OF
SAN FRANCISCO

Public Art Fund Allocations

	1992-1993 Allocations	1993-1994 Allocations	Proj. 1994-1995 Allocations
Art Commission Gallery Programming	\$40,000	\$31,329	\$30,000
Civic Art Collections Maintenance	\$10,000	\$15,637	\$15,000
Neighborhood Festivals	\$16,250	\$16,250	\$16,250
Public Information and Publications	\$21,500	\$13,500	\$20,000
Program Assistant CAE	\$26,000	\$30,537	\$32,500
Grant to ArtHouse	\$6,823	\$7,250	\$7,250
Conferences	\$3,000		\$4,000
Art Commission memberships	\$3,000	\$3,000	\$7,000
Staff Business Travel	\$5,000	\$3,000	
Pops Marketing	\$25,000		
Voicemail/Telephone Equipment	\$7,500		
NALAA Economic Impact Study	\$5,000		\$5,000
Computer Equipment/Training	\$8,000		
Art Enrichment-Project Management	\$10,000		
Reimbursement to Market Street Fund		\$7,500	
Data Entry for Pops Survey		\$1,500	
Development of Sculpture Site Plan		\$7,500	
Marketing Services Contract		\$45,000	
Cultural Centers Real Estate Appraisal		\$6,000	
Accounting Project: New Computers			
Software, and Consulting/Programming		\$25,000	
KOED Arts Education Teleconference		\$800	
VDI Compliance and Workstation Upgrades		\$7,500	
Mailing List Development		\$2,000	
Reimbursement of Indirect CAC Costs		\$540	\$26,000
Light/Heat/Power for Cultural Centers			\$24,000
Cultural Centers Contractual Maintenance Costs			\$13,000
Programmatic Expenses Cut from GF			\$15,000
Music Day Sponsorship and Programming			\$12,000
Extension of Gallery curator hours			\$5,000
Public Art Maquettes for Gallery Exhibition			\$40,000
Presidio Cultural and Public Art Plan			\$30,000
New Initiatives/New Music			\$302,000
Total Allocations	\$187,073	\$223,843	
		Includes new allocations of \$140,050 and \$83,793 of previously approved funds carried over and allocated for these purposes.	Preliminary allocations based upon an assumed 5% increase in the ad valorem property tax.

Charter Reform Proposal Options Regarding 1/2% Property Tax

Current Situation

General Fund. Art Commission estimated FY 94-95 allocation:	\$515,457
Property tax for POPS, projected for FY 94-95: \$755,000 @ 40%:	<u>\$302,000</u>
Total Projected FY 94-95 City Support:	\$815,457

City (Prop Tax) Support for SFS FY 94-95: projected \$755,000 @ 60% **\$453,000**

Whichever stance is adopted by the Commission toward Charter Reform proposals regarding the 1/2% property tax, the Commission could decide to either present its own proposal in response, or confer with the Symphony and develop a joint proposal. Because this issue has a significant impact upon the Symphony as well as the Art Commission, it is most likely that the Symphony will develop a response to the existing proposals whether the Commission responds with one of the above-noted approaches or chooses not to respond at all

Option 1

Status Quo Continue to share the property tax allocation with the Symphony (40% for Commission) and try to maintain the Commission's General Fund allocation.

The property tax has historically grown approximately 5% per year. Our General Fund allocation has been cut substantially over the last several years

Option 2

Attempt to have the entire 1/2% property tax designated to be used by the Art Commission (in addition to the Commission's General Fund allocation, but delete the requirement that the funds be used to support a municipal symphony

This approach would dramatically increase resources for the Commission but face severe opposition from the Symphony

Option 3

Attempt to have the entire 1/2% property tax allocation designated to be used by the Commission in place of the Commission's current General Fund allocation. If this approach were taken, the Commission would receive a total of \$755,000 in FY 94-95. Although this is less than what we will receive under the current basis (approx \$815,000), the property tax has historically grown at roughly 5% per year. Art Commission General Fund cuts in FY 94-95 alone will be roughly 14%. This would free up \$515,000 (our current General Fund allocation) for the City (which is in excess of current City support for the Symphony through the property tax)

Option 4

Attempt to have a portion of the property tax (e.g., 1/4%, 1/3%, etc.) come directly to the Art Commission in support of Art Commission programs, with no requirement that the funds be used to support a municipal symphony. If the Commission received 1/4% of the tax, the total City support for the Art Commission in FY 94-95 would be roughly \$893,000. \$378,000 would be freed up for the City; the Symphony could lobby to receive this \$378,000, equal to 1/4% of the property tax



SAN FRANCISCO ART COMMISSION

25 VAN NESS AVE. SUITE 210 SAN FRANCISCO, CA 94102
TEL 415 252 2590 FAX 415 252 2595

MEMORANDUM

DATE: May 19, 1994

TO: David Heindel

FROM: Rich Newirth
Assistant Director

A handwritten signature in black ink, appearing to read 'Rich Newirth', written over the 'FROM' line.

RE: PHASE C CORRECTIONS/COMMENTS

CC: Anne Healy, Joanne Chow Winship

I have reviewed the Phase C turnaround report and discussed it with our Commission President, Anne Healy. We have the following comments and corrections:

1 Pages 998-1004, Public Art Fund (02-411) Revenue

There are pages in the report for revenues to this fund but not for expenses charged against this fund. The amounts shown as budgeted revenues are based upon actual receipts in the current fiscal year. Page 998 indicates revenues of \$456,480 as the budgeted amount for FY 94-95. This was the amount of ticket revenues received from the POPS concerts for FY 93-94. It is misleading because the report does not show the expenses charged against the fund. The split paid to the Symphony (roughly \$200,000) was paid out of this revenue as well as other programmatic expenses. In addition, it is incorrect to project the same dollar revenue for FY 94-95. The projected revenue to the Art Commission from this program in FY 94-95 is only roughly \$288,000.

2 All salary amounts for all programs show no difference between standardized and non-standardized. I have to conclude that the Mayor's office assumes that no salary increases will be put into effect for those covered by the SEIU. If salary/benefit increases are mandated for those employees, there is no way that the department could absorb these increases within the existing budget allocation to the department.

3 Joanne had informed me that in her discussions with you and Teresa Serata that the Art Commission was requested to come up with an additional \$52,000 in cuts from our previous budget submission. We came up with \$49,000 (roughly \$41,000 in salary, \$8,000 in benefits) in cuts by deleting the Gallery Director (Curator II) position from the General Fund. The Phase C report includes additional salary savings of \$24,000. This is in addition to the \$49,000 that was cut in salary and benefits for the Curator II position.

We absolutely cannot absorb these salary savings. At this point, we have 7.5 positions in the General Fund. \$24,000 in savings represents the equivalent of 60% of an entire average position (including the Director's position in this average). It is impossible for this department to achieve these salary savings spread among 7.5 people. We have cut as far as we can and these additional salary savings cannot be absorbed.

I have marked up the pages of the Phase C report with corrections. These corrections are:

- Change projected Public Art Fund Revenue for FY 94-95 from \$456,480 to \$288,000 (page 998)
- Remove all salary savings (\$23,963) from position detail report (page 1029)
- Increase the permanent salaries amount on the General Fund expenditure turnaround report (page 1013) by \$23,963. Benefits should be recalculated accordingly.
- Note that all salary figures are non-standardized and that the department is unable to absorb any salary/benefit increases. An additional allocation would be needed if any union/standardization increases are mandated.

I have put a call into you to discuss these changes. I regret that we may seem to be taking such a firm position, but we feel that the Commission has been as cooperative as possible and cut as far as we can. President Healy strongly concurs with what has been stated in this memo and will discuss the situation with other Commissioners at next week's Executive Committee meeting.

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415)554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)252-2596 at least 72 hours prior to meeting. Late requests will be honored if possible.



San Francisco Art Commission Gallery • 155 Grove Street • San Francisco, CA • 94102 • 415 554 9682

May 15, 1994

PROPOSAL FOR THE ART COMMISSION GALLERY PROGRAM

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San Francisco Art Commission Gallery • 155 Grove Street • San Francisco, CA • 94102 • 415.554.9682

May 15, 1994

PROPOSAL FOR THE ART COMMISSION GALLERY PROGRAM

PROGRAM GOALS:

Continue the program goals and objectives that were developed through the Art Commission 1993-94 long-range planning process:

- "1. Ensure that the Gallery program fosters cultural diversity and a sense of artistic inclusion.
2. Utilize the Gallery as a venue to demystify the arts, through programs that talk about arts in a context that people understand.
3. Use the Gallery as an audience development venue, as well as a service to artists.
4. In the event of bond passage, utilize bond funding to provide a Civic Center space that is in appropriate physical condition to serve as an Art Commission gallery. Ensure that the Gallery's program and objectives continue, whether in its current space or in an appropriate alternate venue.
5. Ensure ongoing commitment to a broad range of media by artists with diverse backgrounds and artistic approaches.
6. Maintain commitment to primarily serving Bay Area artists.
7. Shape and maintain mechanisms for volunteer training and development, outreach, and partnerships with other institutions and galleries."

ISSUES FOR CONSIDERATION:

A. Artistic Program and Sites

- City Site
- Window installations
- Off-site exhibitions
- Artist talks
- Monthly cable television program
- Slide Registry
- Gallery/Library multi-media collaboration

B. Physical location

- Physical space needs for program administration.
- Location options, advantages and disadvantages.

C. Budget



A. ARTISTIC PROGRAM

- EXPLORATION: CITY SITE
- WINDOW INSTALLATIONS AT 155 GROVE ST.
- TEMPORARY OFF-SITE EXHIBITIONS AND INSTALLATIONS
- SLIDE REGISTRY
- ARTIST TALKS AND MONTHLY CABLE TELEVISION PROGRAM
- ELECTRONIC VIRTUAL GALLERY

1. EXPLORATION: CITY SITE

Site-specific installation projects in the lot adjacent to 155 Grove St.

Timetable

- July/August/September 1994 - open call for proposals and artist guidelines.
- September 22 - A/D
- September 29 - selection panel meets
- November/December - project 1
- February/March - project 2
- May/June - project 3

Administration

- Draft and distribute
 - open call
 - artist guidelines
 - press release
- Assemble selection panel
- Organize and facilitate review session
- Notify artists
- Draft and distribute press release
- Promotional materials
 - design
 - print
 - bulk mail
- Install and deinstall projects

2. GALLERY FRONT AND WINDOWS, 155 Grove Street.

Artist projects, large-scale projection projects, Market Street Art-in-Transit posters.

Timetable

- Window installations:
 - October 1/November 15. December 1/ January 15. February 1/March 15.
 - April 1/May 15. June 1/ July 15.
- Art-in-Transit posters:
 - November 15/November 30. January 15/January 31. March 15/March 31.
 - May 15/May 31. July 15/July 31.

Administration

- Draft and distribute
 - open call
 - guidelines
 - press release
- Assemble selection panel
- Organize and facilitate review session
- Notify artists
- Draft and distribute press release

GALLERY FRONT AND WINDOWS, Administration, continued.

- Promotional materials
 - design
 - print
 - bulk mail
- Install and deinstall

3. TEMPORARY OFF-SITE EXHIBITION AND PRESENTATION PROJECTS

Commitment To Host:

- Bayview Opera House
- CAAC
- Centro de Pueblo
- Chinatown Community Arts Center
- Intersection for the Arts
- Luggage Store Gallery
- Mission Cultural Center
- San Francisco Mart
- SOMAR
- Southern Exposure Gallery

The gallery has received commitments from these organizations to host temporary off-site exhibitions, Arttalk/Focal Point artist talks, or window installations.

Timetable

Each organization has own project cycle and structure. Matching artists with venues and project scheduling currently underway.

Administration

- Curate projects, from 1994-95 selections
- Consult with boards, committees, staff from hosting venues
- Consult with participating artists
- Plan projects and logistics with hosting venues
- Develop schedules with hosting venues
- Coordinate with Art Commission Gallery, artists and hosting venues
- Draft and mail press releases
- Announcement/post cards
 - design
 - print
 - bulk mail
- Installation, reception, gallery sitter coordination, deinstallation

4. ARTS MAGAZINE: MONTHLY CABLE TELEVISION PROGRAM

Commitment To Program:

Citywatch, Cable Channel 54 City Government Access Channel

Channel 54 is committed to taping and presenting a monthly Art Commission Gallery program. Arttalk (exhibiting artists) presentations, Focal Point (emerging artists) presentations, and original artist video tapes.

Timetable

- Cablecast artists' tapes, summer 1994
- Artist talks, from October 1994

Administration

- Identify and contact artists
- Prepare/compile artists' tapes
- Coordinate and facilitate artists' talks & live taping
- Draft and distribute
 - press release
 - promotional materials

5. SLIDE REGISTRY

The Slide Registry is a resource library containing over 1500 slides of contemporary California artists.

- Upgrade artistic quality
 - free one-year membership to exhibiting artists
- Feature members in front window projection projects
- Distribute new business and corporate brochure
- Revise user fee schedule
- Expand user services
 - Artwork selection
 - Curatorial services
 - On-site consultations
 - Exhibition design
 - Installation services

Weekly Administration

- Contact artists, update and renew memberships
- Register slides and support material
- Maintain slide files
- Schedule and facilitate usage
- Business and corporate outreach and interaction
- Curate projection projects

6. VIRTUAL GALLERY - On-line multi-media electronic artist projects.

November 1994 - On-line imaging and presentation system, with (2) workstations at Gallery program site, (1) at Art Commission, and --when construction completed-- (20+) new Public Library.

• Part of the Telecommunications and Information Infrastructure Assistance Program: Art Commission Gallery/San Francisco Public Library partnership

- \$1.2 million project. NTIA funding highly likely.
- \$22,000 to gallery for 3 multi-media workstations
- Prototype using Slide Registry data base
- Virtual exhibitions on High Resolution monitors
- Local, regional, national, international accessibility

Timetable

September 1994

- Funds released

October/November

- Equipment delivery and set-up

December/January

- Organize information and structure
- Open call for independent curators

January

- Prepare visual material for imaging

February/April

- Image processing
- Production and format design
- Distribute guidelines to curators

May

- Complete prototype / initiate selection process

September 1995

- Begin curated "Virtual Gallery" projects

VIRTUAL GALLERY, continued.

Administration

- Organize and structure data base
- Prepare images
- Production , format design, imaging
- Distribute open call, artist guidelines, press release
- Assemble selection panel
- Coordinate review session
- Notify artists
- Distribute press release
- Promotional materials
 - design
 - printing
 - bulk mailing

B. PHYSICAL LOCATION

Space needs for gallery program administration, based on a multi-site gallery program outlined in section A. (Also see Appendix A, page 10)

- Adequate for staff, program files and archive, slide registry and multi-media workstations, workstation users, project participant and public access.
- Pleasant and efficient working environment
- 200 sq. ft. for public access, slide registry and NTIA multi-media workstations, and audio-visual equipment storage.
- 300-400 sq. ft. for staff, office furniture, program files and program archives.
- 500-600 sq. ft. TOTAL

Administration location options, for multi-site program.

SOMAR

934 Brannan St.

Viable

Rent:

Ø - \$1.00 sq. ft.

Available:

200 sq. ft. office available. Adjacent space possible.

Tenants:

- Cultural center with offices, gallery, theater, classes/workshops
- Mural Resources, Artspace.

Advantages:

- Expansion within building possible
- Free access to theater, gallery, classrooms for panels, etc.
- Potential for ongoing collaborations
- Potential for resource sharing (SOMAR, Artspace, Mural Resources.)
- Individual artist constituency consistent with Gallery program
- Slide Registry
- Virtual Gallery
- Artist talks

Disadvantages:

- Possible rent expense
- 2nd floor not handicap accessible
- Stability of organization

25 Van Ness

Viable, if adequate space available

Rent:

Ø if program space requirements can fit into existing space

Available:

If can't fit, currently unknown

Tenants:

Art Commission

Advantages:

- Possible free rent
- Proximity to other Art Commission programs
- Parking and public transportation.

Disadvantages:

- Increased use on overburdened resources (i.e., conference room)
- Adequate space in existing area?

Flood Building

870 Market St. at Powell

Viable

Rent:

\$1.00 - 1.35 sq. ft.

Available:

500-600 sq. ft. office spaces, \$500/mo., \$6000/yr.

1534 sq. ft. rotunda with 3 small adjacent office spaces, Rotunda/Offices - \$1534/mo., \$18408/yr.

Tenants:

- includes the Bay Area Network of Latinos, California Assembly of Local Arts Agencies, California Poets in the Schools, Mexican Cultural Center, Market Street Development, National Center for Lesbian Rights, Women's Heritage.

Advantages:

- Potential to interact with other arts and cultural agencies
- expose new groups/individuals to the program.
- Shared amenities - conference room, lunch room, mail room, FedEx drop.

- Accessible by public transportation.

Disadvantages:

- Rent expense
- Parking

World Affairs Bldg.

312 Sutter St. at Grant

Viable

Rent:

\$1.21 sq. ft.; \$725/mo.; \$8700/yr.

Available:

600 sq. ft. offices

Tenants:

- includes the American Art Society, California Book Club, California Humanities Council, Foundation Center, United Nations 50 Committee, San Francisco Planning Association.

Advantages:

- Proximity to commercial galleries and Center for the Arts.
- Potential to expose new groups, including tourists, to the program.
- Potential interaction with other cultural/artistic organizations.
- Shared amenities - shared conference room, mail room, kitchen, copy room, postage meter. Accessible by public transportation. City parking lot nearby.

Disadvantages:

- Rent expense

Theater Artaud

Administrative office at 2403 16th

Not viable

Rent:

\$1.34 sq. ft., \$1206/mo., \$14472/yr.

Available:

900 sq. ft. space available.

Tenants:

share with private art consultant.

Theater Artaud, continued.

Advantages:

- Neighborhood with high concentration of individual artists live/work
- Proximity to Artaud/Southern Exposure complex. Parking and public transportation.

Disadvantages: Completely removed from Art Commission and Civic Center.

Golden Gate Theater

Sixth at Market St.

Not viable

Rent:

\$.65 sq. ft.

Available:

400-500 sq. ft., \$260/mo., \$3120/yr.

700-800 sq. ft., \$455/mo., \$5460/yr.

Advantages:

- Potential to expose new groups to the program.

Disadvantages:

- Rundown area.
- Crime
- Safety concerns

City-owned or leased buildings, Civic Center area

Including War Memorial, Unified School District, etc.

Not viable

- Seismic class 3 or 4
- Unsuitable or unavailable space
- Committed to City Hall relocation

Recommendations

The four locations listed below provide the most viable options for relocation. Number one provides the best of a cultural center setting. The remaining three offer office-type settings, with 3 and 4 featuring an interesting mix of tenants and amenities. Square footage and price negotiations should determine the final selection.

1. SOMAR provides a combination of office space, organizational interaction, multi-usage flexibility, constituent compatibility, and accessibility.

2. If space at 25 Van Ness is adequate for program's needs -- and with little or no rent assessment as a primary advantage-- this location provides a workable office environment.

3. The Flood Building offers potential for cultural interaction, new audiences, and shared amenities, with rent expense as the primary disadvantage.

4. The World Affairs Building offers similar advantages as the Flood, but with higher rent expense, making it less viable.

C. PROGRAM BUDGET, EXPENSES

Public Art Fund

1993-94/1994-95 expense comparison.

	1993-94	1994-95

Field Travel Expenses	100.	100.
Postage	1700.	1150.
Photocopies/printing	4075.	3050.
Office Equipment Maintenance	75.	50.
Equipment rental	25.	25.
Office Supplies	325.	300.
Installation supplies	1000.	550.
Membership (AFA)	300.	300.
Fine art insurance	400.	400.
Insurance claims	500.	250.
Documentation	200.	400.
Artist material-indoor	500.	0.
Artist material-outdoor	10000.	15000.
Artist honoraria-outdoor	3000.	3000.
Juror honoraria	700.	900.
Graphic Design	3150.	1000.
Window and signage	225.	200.
Admin/Tech Assistance	4000.	1500.
Promotion	550.	725.
Computer equipment (Laser printer)	1100.	1100.

Total	\$31925.	\$30000.

APPENDIX A., INVENTORY - OFFICE/ADMINISTRATION

Quantity	Item/Description	Storage Space Needed (dp. x wd. x ht.)
Program Archives		
30	Archive Binders	Total 12" x 16" x 60" for archive bookshelf and file cabinet
	Photo & Press Documentation	
4 boxes	Exhibition Announcements 1983-1994	
4 boxes	Exhibition Printed Matter Posters, Catalogs, Brochures 1983-1994	
1	Filing Cabinet of Exhibition Files 1983-1994 4-Drawer, 18" x 60" x 36"	
Office Equipment & Supplies:		
1	Answering Machine Sony model RS-30	
2	Bookshelves	20" x 60" x 60"
1	Computer Workstation	36" x 42" x 60"
1	Desk	
1	Macintosh Plus	
1	Printer	
1	Copier - Canon PC-12 model #F126300 serial #NTF03771	20" x 30" x 36"
3	Desks	@ 32" x 32" x 60
3	Filing Cabinets - Office	18" x 60" x 60"
1	Fire Extinguisher - Amerex model #456 Type IV serial #42105951808	
2	Organizers: 18" x 24" x 24"	
1	Phone: AT&T, model #AT&T 2565HKM serial #RF921L-01D	
1	Phone, model #KXT3135 serial #6JBHA02310	
1	Table	36" x 96"
1	Table - Portable	36" x 72"
1	Table - Portable	36" x 84"
1	Table/Desk	36" x 84"
1	Typewriter, IBM Selectric II, blue	
1	Typewriter, IBM Selectric II, tan serial#16-158	
1	Typewriter, IBM, tan Typewriter - Swintec with stand model # 8016 serial #86304273	
1	Office Supply Cabinet	48" x 39" x 72"

APPENDIX A., INVENTORY - ARTISTIC AND A/V

<u>Item/Description</u>	<u>Size</u>	<u>Storage Space Needed</u>
Slide Registry Workstation		48" x 60" x 72" overall
Slide Light Cabinet:		
Storage for 2500+ Slides		
3 Card Files/2-Drawer		
3 Filing Cabinet/2-Drawer		
Organizer Bin		
2 Organizers		
Audio/Video Equipment		
4 Audio Speakers		Minimum storage needed
2 Audio Speakers - MicroSonic		for all audio/video
4 Audio Speakers - Outdoor		equipment & supplies:
1 Slide Projector Case		10' x 8' x 8'
1 Slide Projector Lens		
1 Slide Projector w/ 2 remotes		
Kodak Ektagraphic IIIA serial #: A-249061		
10 Slide Trays/Kodak 80		
1 Stereo: Panasonic LTD - model RE7810		
serial #: 7C30F8D 17848		
1 TV - Magnavox Color		
model RS4480 CH04 serial #: 82407987		
1 TV - Panasonic Color		
4 TV - Zenith Color Monitor Sentry 2 - model SJ2765S2		
(monitors in boxes measure 48" x 32" x 60"		
1 VCR - Panasonic- model PV-4062		
serial #: JOSA31005 1991		
1 VCR - Sony U-matic 3/4"		
model VP-7020 serial #: 22899 - CE279044 1989		
2 VCR - Zenith- model VR2210		

Audio/Video Misc. Accessories: Adapters, Video Cables

APPENDIX B., 155 GROVE ST. STORAGE: EXHIBITION, INSTALLATION SUPPLIES

Quantity	Item/Description	Storage Space Needed
Electrical & Lighting Inventory		
24	Clamp Lights	Minimum storage needed for all lighting & electrical equipment & supplies: 5' x 4' x 4'
15	Extension Cords	
1 box	Light Bulbs	
2	Power Strips	
45	Track Lights	
10	Track Plugs	
8	Tracks - 24' long	
1	large utility fan	
1	small desk fan	
4	portable heaters	

Pedestals & Plexiglas Cases Inventory

Pedestal	10" x 30" x 32"	Minimum storage space needed for all pedestals with Plexiglas cases: 8' x 8' x 8'
Pedestal	12" x 16" x 44"	
Pedestal	12" x 25" x 47"	
Pedestal	13" x 20" x 50"	
Pedestal	4" x 14" x 46"	
Pedestal	4" x 58" x 10"	
Pedestal	6" x 26" x 36"	
Pedestal	18" x 22" x 42"	
Pedestal	18" x 22" x 45"	
Pedestal	20" x 20" x 28"	
Pedestal	20" x 20" x 42"	
Pedestal	24" x 24" x 42"	
Pedestal	24" x 24" x 48"	
2 Pedestals	7" x 17" x 48"	
Pedestal	20" x 20" x 55"	
Pedestal	21" x 21" x 41"	
Pedestal	12" x 12" x 44"	
Pedestal	12" x 18" x 48"	
Pedestal	16" x 16" x 52"	
Plexiglas Case	12" x 12" x 25"	
Plexiglas Case	17" x 17" x 18"	
Plexiglas Case	20" x 20" x 33"	
Plexiglas Case	20" x 22" x 16"	
2 Plexiglas Cases	19" x 19" x 19"	

Ladders

1	Ladder, metal	12'	5' x 4' x 18'
1	Ladder, metal	6'	
1	Ladder, metal	8'	
1	Ladder, metal	8'	
1	Ladder, metal	12'	
1	Ladder, wooden	10'	
1	Ladder, wooden	12'	
1	Ladder, wooden	14'	

APPENDIX B., continued.

Quantity	Item/Description	Storage Space Needed
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Exhibition Supplies

Glass & Plexiglas 100-150 sheets	5' x 5' x 24"
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Hardware:

moveable wall brackets, moveable wall screws, door hinges, door knobs, eye screws, mirror hooks, nails, nuts & bolts, push pins, S hooks, screw nuts, screws, wood screws, spikes, steel wire, washers, various other hardware

Misc. supplies:

acetone, adhesive spray, caulk, Dowman's vinyl patch, concrete seal, denatured alcohol, epoxy hardener, epoxy resin, film cleaner, floor cleaner, super strength glue, white glue, wood glue, graffiti remover, particle masks, metal polish, fishing line, white craft paper, rope, rubbing alcohol, sandpaper, signs, spackle, trash bags, turpentine, twine, velcro, water softener, wax, window sealer, wood patch.

Minimum storage space needed for Supplies & Hardware:	6.5' x 3' x 3'
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Painting Equipment & Paint

24	Paint Brushes	36" x 48" x 36"
3	Paint Roller Extension Handle 6'	for all paint and paint equipment
1	Paint Roller Extension Handle 8'	
4	Paint Roller Grill metal	
8	Paint Roller Handle metal	
	Paint Roller Pan metal	
	Paint Roller Pan plastic	

Approximately 30 gallons of various colors and kinds of paint:
graffiti paint, shellac, thinner, spray paint, acrylic, oil enamel, primer, wood preserver.

Tools

2	Tool Boxes	
	Tool Cart	36" x 24" x 30"
	Utility Cart	36" x 48" x 24"
	Vacuum - Sears Wet/Dry model #113.178061 serial #7317V1538	3' x 2' x 3'
3	caulking guns	3' x 3' x 4'
1	chisel	(for tools and tool chests with tool cart)
1	crow bar	
1	hammer	
1	hammer	
1	hammer	
1	level carpenter level	
1	level carpenter level	
2	level torpedo level	
1	matte cutter	
1	pliers locking pliers	
1	pliers needle nose pliers	
1	pliers wire pliers	
1	pry bar	

Tools, continued.

Quantity	Item/Description	Storage Space Needed
1	sander hand held	
1	saw circular	
2	saw hack saw	
2	saw small hand held	
2	saw wood, hand held	
2	Scraper w/plastic handle	
1	screw driver flat head	
2	screw driver Philips head	
2	Spackle Knife w/plastic handle	
1	Spackle Knife w/plastic handle	
1	Spackle Knife w/plastic handle	
1	Spackle Knife w/wood handle	
1	staple gun heavy duty	
2	staple gun light duty	

June, 1994



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SCHEDULED CONCERTS
PUBLIC ART PROGRAM

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

A G E N D A

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, June 15, 1994

3:00 P.M.

25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Consent Calendar

A. Motion to approve installation by Connie Hatch at the Forest Hills Muni station for the Gerbode Foundation and Capp Street Project.

B. Motion to authorize the Director of Cultural Affairs to pay an amount not to exceed \$5,000 to Seeing Comes Before Words Design for the preliminary design of a Public Art Maquette exhibition and final design and installation of exhibition.

C. Motion to approve Wyland "Whaling Wall" mural designs for two murals to be located at Pier 39 .

3:05 II.

Art Commission Gallery
Jason Tannen

3:15 III.

New Main Library
Kathy Page, Mark Evans
Review and approval of design for proposed gift of artwork for Gay and Lesbian Reading Room of New Main Library

3:25 IV.

Civic Center Courthouse
Jill Manton, Lewis deSoto
Review and approval of specific proposals for Court House design.

3:45 V.

Historic and Interpretive Signage Project
Jill Manton, Michael Manwaring
Review and approval of proposed concept for Bay Trails component of Signage Project.

3:55 VI.

"Artwindows" - Artist Initiated Public Art
Roy Olson
Presentation of project and request for Art Commission endorsement



CITY AND COUNTY OF
SAN FRANCISCO

- 4:05 VII. Civic Art Collection
Debra Lehane
Motion to express gratitude and appreciation to sculptor Roger Baird for his efforts to preserve and save a work of art belonging to the City produced at the 1939/40 Golden Gate International Exposition Art in Action Program by Dudley Carter titled the "Goddess of the Forest" and formerly located in Golden Gate Park.
- 4:15 VIII. Airport
Susan Pontious
Approval of Selection Panel's artist recommendations for Concourses A, G & B, and authorization for the Director of Cultural Affairs to enter into contract with each for \$15,000 to develop a conceptual design plus a negotiated travel and per diem fee for out of town artists.
- 4:25 IX. Moscone Convention Center
Tonia Macneil, Jill Manton
Report and approval of project guidelines and parameters.
- 4:35 X. Muni Metro Construction Fence
Tonia Macneil
Review and approval of conceptual proposals for murals by Brett Cook and Senai Dennis.
- 4:45 XI. Market Street Art in Transit
Eleanor Beaton
Review and approval of poetry excerpts for poetry plaques in Phase 2 of the Market Street Muni boarding islands, and approval to pay an honorarium of \$250 to each selected poet.
- 4:50 XII. Taraval Police Station
Tonia Macneil
Review of sample ceramic tiles for frieze by Arthur Gonzalez
- 5:05 XIII. Public Art Exhibit
Report on concept and content of exhibition
- 5:10 XIV. Staff Reports
A. Promenade Ribbon Project
B. Market Street Art in Transit
C. New Main Library

5:20 XV.

New Business
Response to Culver City Council

5:25 XVI.

Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains—stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses—serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language Interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

San Francisco
Redevelopment Agency

770 Golden Gate Avenue
San Francisco, CA 94102

415 749 2400



FRANK M. JORDAN, Mayor
Jon Henry Kouba, President
Manuel A. Rosales, Vice President
Leroy King
Gary R. Kitahata
Cynthia Choy Ong
Leslie T. Schilling
Clarence R. Stern

Clifford W. Graves, Executive Director

May 31, 1994

Jill Manton
Director
Public Art Program
San Francisco Art Commission
25 Van Ness Avenue
San Francisco, California 94102

Dear Jill,

Thank you for sharing with us the Art Commission's interest in installing a mosaic enlargement of Joan Brown's *St. Francis and the Wolf* on the Agency's garden wall facing the Moscone North bus zone. The Agency has carefully reviewed this proposal, and we feel that the wall is not an appropriate site for the mosaic for a number of reasons, including the following:

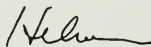
1. Although perhaps once a suitable surface for a mural, the wall has been redesigned to break up its massing and create a garden presence through vines on its surface and other plantings at its base.
2. The proposed artwork is not specific to this site. Site specificity has been a fundamental criterion in the development of art in Yerba Buena Gardens.
3. The artwork is not an original artwork by the artist, but a replica of a painting in a different medium and at a larger scale.
4. The very public setting and the large scale which such a setting requires do not seem appropriate to the somewhat intimate character of the artwork.
5. At this scale and in this setting the piece may seem unrefined.
6. The identity of the figures in the piece, and therefore the meaning and significance of the piece, would not be evident to the casual viewing public.
7. The piece would unnecessarily encumber and limit the character of the additional artwork which is being developed for Howard Street. To develop a major new artwork for this site already has proven a very challenging task,

without the additional issue of relating to an existing piece of art which would be highly visible from the street.

8. Funds expended on this piece would further reduce the already diminished financial resources available for a major Howard Street piece.

Again, we appreciate the Art Commission's interest in enhancing the Howard Street environment of the Moscone Center, and we look forward to continuing to work closely with you to accomplish that end. Should you have further questions concerning this matter, please feel free to call me at 749-2506 or William Carney, Senior Landscape Architect, at 749-2412.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Helen Sause', with a stylized, flowing script.

Helen Sause
Project Director
Yerba Buena Center

DATE: May 18, 1994

TO: Members of the Visual Art Committee

FROM: Jill Manton and Tonia Macneil ^{JM} TM

RE: Guidelines for public art project at Moscone Center (Moscone III)

Background

During the previous two months, the Public Art staff convened preliminary meetings with the technical advisory and community committees for the Moscone project. The response to our invitation was outstanding, as can be seen by the attached list of participants. Numerous people attending these meetings expressed appreciation of the Commission's efforts to be inclusive. In addition to the meetings scheduled by the Art Commission, we have spoken to several other community groups, including the Yerba Buena Gardens Marketing Alliance, the Yerba Buena Consortium (a group convened by TODCO to represent senior citizens), and the South of Market Homeowners Association. Comments received at the meetings have been synthesized on a separate page.

The project goals, selection process, and selection criteria are described below:

Budget

The funds available at this time for art enrichment are approximately \$420,000 for art work, plus \$50,000 for administrative expenses. (The Art Commission has previously approved setting aside \$30,000 for a work of art by Joan Brown if site approval can be obtained.)

Site and Program Goals and Considerations

The goal of the art project at Moscone Center/Howard Street is to provide a sense of arrival, an entrance to the zone of Moscone Center and Yerba Buena Gardens. Art at Moscone Center/Howard Street should provide a humanizing element, bringing warmth, color and a human scale to the street. The Art Commission has envisioned sculptural work incorporating light which will act as a visual and conceptual link between the two convention center lobbies, and provide a presence both at night and during the day.

Community members have suggested alternatives such as extension of the art work to other streets or consolidation of the project at the 3rd and Howard Street corner, the Commission's goal has been to impact Howard Street between 3rd and 4th, therefore the parameters of the site will be limited to that area. The decision to further define the project site would be left up to the selected artist, pending approval by the Art Commission.

Selection Method

Open Competition. Curators will review submitted materials and present qualified candidates to a selection panel. Following review of slides and background materials, a short list of candidates (maximum of 4) will be invited to participate in interviews. From the interviews, a single artist will be selected to develop a proposal after meeting extensively with the community and technical advisory committees. The proposal will then be brought directly to the Visual Art Committee for approval.

Selection Panel

Panel members will consist of:
3 independent public art experts
1 member of the Yerba Buena community
1 member of the Art Commission
A representative of the CAO's office

Qualifications and Selection Criteria

- * Artistic excellence as evidenced by representation of past work in slides and other supporting materials.
- * Appropriateness of artist's medium and style to the project goals and setting.
- * Evidence of past professional experience adequate to meet project requirements.
- * Ability and ease in working in a collaborative design process with the community and city agencies.
- * Demonstrated ability to design and complete a permanent public art work appropriate to the site.
- * Availability to be present in San Francisco during the design and review process.

ESTIMATED TIMELINE

Approval of Guidelines:	June, 1994
Publication of RFQ:	July-August 1994
Application deadline:	September 9, 1994
Selection Panel meeting and interviews:	October, 1994
Contract negotiation:	November, 1994-February 1995
Conceptual design:	March-July 1995
Conceptual proposal:	July, 1995
Final proposal:	September, 1995
Implementation:	Ocotber 1995-June 1996

Notes from Community Meetings, April and May, 1994

The Site.

The original decision to place Moscone Center underground was based on the need to provide a user-friendly area.

A striking feature of the neighborhood is its diversity. Since the opening of the Gardens, the sense of a neighborhood has greatly increased.

4th and Howard Street will be a very busy corner, both in terms of pedestrian use and visual complexity. A carousel and other strong architectural elements on the south side of Howard Street, and the entrance plaza for the retail complex to the north. Art work should not add to the visual jumble. A better site would be the corner of 3rd and Howard, which is now rather austere.

The Project Goal.

We need a pedestrian-friendly street.

Art work should provide a humanizing element, warmth, and human scale.

It should be avant garde, high-tech, jazzy.

The project should not be too well defined in advance. Allow the artist to contribute imagination; expect a surprise.

The Selection Process.

Instead of interviews, the candidates could participate in an urban design overview, a charette, in order to develop a overall scheme for the street.

Criteria for selection should include:

1. Ability of the artist to work collaboratively with the community.
2. Comfort of the artist with a public design process.

It is important to consider how much information the artists receive ahead of time. They can get bogged down by knowing too much.

Community Role.

The role of the community needs to be limited, so that the process does not take forever.

Community involvement is appropriate early in the process, but not later on.

Design Considerations. (see also Site, above)

The artist should consider what architectural projects are currently in the works, and who will be living in the area five or ten years down the road.

It is important to be aware of the housing around the area. Avoid too much light, or any increase in noise.

The artists need to receive information about the site and community in a logical, well codified way.

It is very unlikely that tinted pavers can be installed on Howard Street.

Miscellaneous.

Artists need adequate compensation for their time in the selection process and during the proposal phase.

Notes from Technical Advisory Committee Meeting, March 24, 1994

Lighting Details

Service points are few and far between.
Increase of wattage would increase load, may need new wiring.
Conduit goes from pole to pole, it is very shallow. No pull box next to pole.
Service points have few pull boxes, hard to access wire for power.
Foundations for guide poles are greater than standard.
Poles combination street lighting and guy poles for Muni.
Foundations for street lights cannot be altered.
Ray Yamagishi-minimum foot candle required.
Overhead line department- 1401 Bryant St., Municipal Right-of-Way, Vic LaMeiye (Muni)
Light poles don't now meet city standard for set back, however there are no plans to move them.

Traffic and pedestrian requirements

-Unlike most city streets, there are traffic lanes, not parking lanes next to sidewalks. It is more dangerous.
-The roof of Moscone Center on the south side is right under sidewalk, which implies significant limitations.
-The focus of the project should be toward sidewalk.
-Call Evan Rose, City Planning, pedestrian plans to revise DPT-pedestrian accessibility
-There cannot be any interference with traffic signals or traffic flow.
-Artwork cannot use colors or light similar to traffic signs/signals
-Verify with Muni clearance requirements (info from Eleanor)
-Make sure that sculpture is not an attractive nuisance for climbing. 10' on sidewalk side, 14' on street side.
street lighting on specific streets.
Third Street is one way north, whereas the south flow is more problematic.

Project Limitations:

-Adding a new foundation for a new pole would be difficult.
-Sub-membrane sub-structure right at curb. Cannot pierce sub-structure
Minor encroachment-Depends on who maintains. Fronting. Property takes liability.
Major encroachment-Along with maintenance comes liability.
-If Art Commission wants to take liability they could avoid major encroachment.

Planning Issues

-Planning Commission does not control Redevelopment area.

- DCP may not have jurisdiction because it is a redevelopment zone, may need permission from redevelopment.
- Planning Commission would receive master plan review for a major encroachment.
- Sculpture behind 15 ft. sidewalk easement would require building permit, not encroachment.

Structural Details

- Base could be designed to be stable.
- Get cross-sections of Howard Street as-built to study
 - 1) Structural capacity
 - 2) How much weight at specific locations.
- B of E Structural' Kathy Howe, Division Manager
- Call to review plans and get structural limitations on street. Will cost \$.

Permits

- If issues of maintenance and liability can be resolved through site agreements, permitting can be easier.
- Permit is necessary partly for due process. We will take care of that.

Action Items:

- Inform TAC committee of panel meetings and interviews.
- John Noguchi needs to send map for street lights.
- Get Moscone task force list from Bill Carney.



SAN FRANCISCO ART COMMISSION

GEORGE R. MOSCONE CONVENTION CENTER PUBLIC ART PROGRAM

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
OPERA SYMPHONY CONCERTS
PUBLIC ART PROGRAM

Meeting of the Moscone Art Community Advisory Committee
Thursday, March 31, 4:00 p.m.
Center for the Visual Arts, Yerba Buena Gardens

Invited participants:

Maria Acosta-Colon, Mexican Museum

Linda Blumberg, Director, Capp Street Project

Julie Burford and Keli'i Brown, Moscone Convention Center

Bill Carney, Landscape Architect, Redevelopment Agency

Karen Carr and Jacqueline Clemens, South of Market
Neighborhood Association

Paula Collins, Principle, WDG Companies

Margot Crosman, General Manager, KTB Realty Partners,
Inc., Yerba Buena Gardens
Management

Regina Durazzo, Millenium Partners, NYC

John R. Lane, Director, San Francisco Museum of Modern Art

John Elberling and Jane Kinsler, TODCO

Helene Fried, Helene Fried Associates

Andy Grundberg, Director, Ansel Adams Center

George Hargreaves and Glen Allen, Hargreaves Associates

Anita Hill, Executive Director, YBG Marketing Alliance

Mary Beth Kavanaugh, San Francisco Convention and Visitors
Bureau

Mike McCone, Executive Director, California Historical
Society

Johanna Poethig, Artist

Rene Pritikin, Center for the Arts, Yerba Buena Gardens

David Robinson, Polchek Partners

Cathy Simon, SMWM

Germaine Wong, Registrar of Voters



CITY AND COUNTY OF
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Moscone Art Technical Advisory Committee

Stephen Shotland and Eva Liebermann, Department of City Planning
Denise Brady, Chief, Bureau of Street Use and Mapping
Tom Sorrentino, Department of Parking and Traffic
Raymond Yamagishi, Bureau of Light, Heat, and Power (DPW)
John Noguchi, Moscone Convention Center
Jack Moerschbaeher, Convention Facilities
Ronnette King, Gensler and Associates

Moscone Art Community Advisory Committee

Bill Carney, Landscape Architect, Redevelopment Agency
Anita Hill, Executive Director, YBG Marketing Alliance
(Hotels and Retail Interests)
Mary Beth Kavanaugh, San Francisco Convention and Visitors Bureau
Julie Burford and Keli'i Brown, Moscone Convention Center
Rene Pritikin, Center for the Arts, Yerba Buena Gardens
John R. Lane, Director, San Francisco Museum of Modern Art
Andy Grundberg, Director, Ansel Adams Center
Linda Blumberg, Director, Capp Street Project
Karen Carr, Director, South of Market Neighborhood Association
(plus 7 Board Members)
Jane Kinzler, Director of Projects, TODCO
Regina Durazzo, Millennium Partners, NYC
Paula Collins, Principle, WDG Companies
California Historical Society, Mike McCone, Executive Director
Margot Crosman, General Manager, KTB Realty Partners, Inc., Yerba
Buena Gardens Management
Germaine Wong, Registrar of Voters
Cathy Simon, SMWM
David Robinson, Polchek Partners
Johanna Poethig
Glen Allen
Helene Fried
Maria Acosta-Colon
Mexican Museum



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SYMPHONY CONCERTS
PUBLIC ART PROGRAM

VISUAL ARTS COMMITTEE MEETING WEDNESDAY, June 15, 1994

The meeting was called to order at 3:20 p.m. Due to lack of a quorum, the meeting was adjourned at 3:25 p.m.

Commissioners present:

Commissioner Lim
Commissioner LaRocca

Staff present:

Jill Manton
Tonia Macneil
Eleanor Beaton
Susan Pontious
Debra Lehane

STREET ARTISTS LICENSE
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

INFORMATIONAL NOTES

Commissioners Lim and La Rocca heard staff reports and public testimony on scheduled agenda items.

- I. Request to approve installation by Connie Hatch at the Forest Hills Muni station for the Gerbode Foundation and Capp Street Project.
- II. Request to authorize the Director of Cultural Affairs to pay an amount not to exceed \$5,000 to Seeing Comes Before Words Design for the preliminary design of a Public Art Maquette exhibition and final design and installation of the exhibition.
- III. Request to give conceptual approval to Wyland "Whaling Wall" mural designs for two murals to be located at Pier 39, with final approval contingent upon review and approval of the artist's design cartoon and approval of the Port.
- IV. Art Commission Gallery
Jason Tannen and Tonia Macneil reported on plans for the Public Art Maquette exhibit which will be held at the Art Commission Gallery concurrently with a group exhibit entitled "The Post-Industrial Landscape", from August 18 through September 17. The group "Seeing Comes Before Words Design" will work with Tannen and the public art staff to develop the exhibition design.



CITY AND COUNTY OF
SAN FRANCISCO

V. New Main Library

Mark Evans and Kathy Page presented a proposed gift of artwork for the Gay and Lesbian Reading Room of the New Main Library. Evans and Brown, a business devoted to mural painting, will donate the design of a 22' diameter mural for a circular ceiling. The Library has agreed to alter the design of the room to incorporate the mural. Mark Evans presented the company's portfolio and a conceptual sketch of the mural. The final cartoon will be presented to the Visual Arts Committee for approval.

Requested action:

Approval of the conceptual design of the ceiling of the Gay and Lesbian Reading Room for the New Main Library.

VI. New Courthouse Building

Artist Lewis deSoto reviewed the art plan for the new courthouse. The artist and the Courthouse art committee have developed a prioritized list of projects:

- 1) Lobby
- 2) Jury assembly area projects
- 3) Courtroom seal
- 4) Clerk's corridor, 1st floor
- 5) 4th floor family waiting area
- 6) illuminated glass signage

deSoto will most likely design the imagery for the glass panels in the Jury Assembly Room based on the hand as the instrument for the work of drafting the Constitution. He is collecting a catalog of images from paintings, as well as copies of documents and handwriting to compose a design which will be etched into the panels. A separate contract will be issued for final design and execution of these panels. Discussion centered on whether the additions to the Jury Assembly Room proposed by the artist such as wainscoting, furniture and lighting, constitute art or architecture. The artist was asked to make a visual presentation of his proposals including material samples and provide further information to explain how the various elements will work together to create a space which is a work of art.

Requested action:

Approval to pay Oppenheim Lewis, cost estimators, a fee not to exceed \$700 for work on the Courthouse project for the public art program.

Approval of up to \$5,000 for a preliminary design fee for Ann Preston for the Family Court waiting area.

V. Historic and Interpretive Signage

Michael Manwaring presented detailed drawings for interpretive signage relating to the addition of a Bay Trails component of the project. He proposed that groupings of 5 bronze plaques will be set into the bay-side sidewalk at 6 sites, on the North and South Embarcadero. The plaques will include text about the network of Bay Trails and will feature examples of Bay wildlife.

Manwaring reviewed plans for the historic signage to be placed along the North Embarcadero, describing the location and historic content of inset plaques, pylons and podiums. Commissioners were pleased with the expanded narrative scope of the project in its representation of the many cultures which played a role in the history of the waterfront.

Requested action:

Approval of proposed concept for the Bay Trails component of the Signage Project.

VI. San Francisco Airport

Susan Pontious presented slides of the artists approved by the Airport Selection Panel to work on design teams for Concourses A, G and B.

Requested action:

Approval of the Airport Selection Panel recommendation of Tim Collins, Reiko Goto and Ned Kahn to work with Fong and Chan on Concourse B, in the domestic flight area; Keith Sonnier and Kathryn Gustafson to

work with H.O.K. and Group 1 on Concourse A; Ik Joon Kang and Ann Preston to work with Gerson-Overstreet and Polshek Partners on Concourse G.

Authorization to the Director of Cultural Affairs to enter into contract with each artist for \$15,000, plus a negotiated travel and per diem fee for out of town artists, to develop a conceptual design proposal.

VII. Moscone Convention Center

Staff has held public meetings with area residents and city agencies in the last two months prior to the selection of an artist to create a work of art for Moscone Center at Howard Street, and presented revised guidelines for the project.

Requested action:

Approval of guidelines for Moscone Convention Center public art project.

Approval of Jacqueline Clemmens as community representative to participate on the selection panel for the Moscone Convention Center Public Art Project.

VIII. Market Street Art in Transit

Seven proposed poem excerpts by local artists for the new poetry plaques to be located on Muni boarding islands were presented by Eleanor Beaton.

Requested action:

Approval of poetry excerpts by William Oandasán, Etel Adnan, Jessica Hagedorn, Thich Nhat Hanh, Arthur Sze, Jerry Estrin and David Henderson for poetry plaques in Phase 2 of the Market Street Muni Boarding Islands and approval to pay an honorarium of \$250 to each selected poet.

The designs for artwork coordinated by the Mission Cultural Center for the Gannett Poster Series were also presented.

Requested action:

Approval of art work by the Mission Cultural Center for the Market Street Poster Series subject to final review and approval by the Art Commission staff.

IX. Taraval Police Station

Ceramic tiles for the frieze designed by Arthur Gonzalez to be located at the remodeled Taraval Police Station were presented by Tonia Macneil. The architect has reviewed and approved the revised design.

Requested action:

Approval of the color and design of ceramic tiles by Arthur Gonzalez for the Taraval Police Station lobby frieze.

X. Promenade Ribbon Project

Jill Manton reported on the status of the Promenade Ribbon construction now taking place on the South Embarcadero. The color of the concrete is not consistent along the ribbon, although the contractor has stated that he is mixing it according to the approved prototype. Commissioner La Rocca will inspect the project and discuss options and/or solutions with staff.

XI. Request for Commission Action

Jill Manton reported that she will ask the Commission to write a letter in support of the public art program for the City of Culver City.

Requested action:

Request for a letter from the San Francisco Art Commission to the City Council of Culver City to urge the Council to rescind its decision to allow project architects to design

architectural features to meet
the City's public art
requirement.

All. Contract Extensions

Staff reported that they will request Art Commission approval to extend contract completion dates for artists whose projects are ongoing.

Requested action:

Approval to extend the contract
for Su-Chen Hung to design an
artwork for the Vallejo-
Churchill Garage from June 30,
1994 to June 30, 1995

ITEMS for COMMITTEE REPORT:

1. Approval of installation by Connie Hatch at the Forest Hills Muni station for the Gerbode Foundation and Capp Street Project.
2. Authorization to the Director of Cultural Affairs to grant \$5,000 to Seeing Comes Before Words Design for a Public Art Maquette exhibition.
3. Approval in concept of Wyland "Whaling Wall" mural designs for two murals to be located at Pier 39, with final approval contingent upon review and approval of the artist's design cartoon and approval of the Port.
4. Approval of the conceptual design of the ceiling of the Gay and Lesbian Reading Room for the New Main Library.
5. Approval to pay Oppenheim Lewis, cost estimators, a fee not to exceed \$700 for work on the Courthouse project for the public art program.
6. Approval of up to \$5,000 for a preliminary design fee for Ann Preston for the Family Court waiting area.
7. Approval of proposed concept for the Bay Trails component of the Signage Project.

8. Approval of the Airport Selection Panel recommendation of Tim Collins, Reiko Goto and Ned Kahn to work with Fong and Chan on Concourse B, in the domestic flight area; Keith Sonnier and Kathryn Gustafson to work with H.O.K. and Group 4 on Concourse A; Ik Joon Kang and Ann Preston to work with Gerson-Overstreet and Polshek Partners on Concourse G.
9. Authorization to the Director of Cultural Affairs to enter into contract with each artist for \$15,000, plus a negotiated travel and per diem fee for out of town artists, to develop a conceptual design proposal.
10. Approval of guidelines for Moscone Convention Center public art project.
11. Approval of Jacqueline Clemmens as community representative to participate on the selection panel for the Moscone Convention Center Public Art Project.
12. Approval of poetry excerpts by William Oandasan, Etel Adnan, Jessica Hagedorn, Thich Nhat Hanh, Arthur Sze, Jerry Estrin and David Henderson for poetry plaques in Phase 2 of the Market Street Muni Boarding Islands and approval to pay an honorarium of \$250 to each selected poet.
13. Approval of art work by the Mission Cultural Center for the Market Street Poster Series subject to final review and approval by the Art Commission staff.
14. Approval of the color and design of ceramic tiles by Arthur Gonzalez for the Taraval Police Station lobby frieze.
15. Request for a letter from the San Francisco Art Commission to the City Council of Culver City to urge the Council to rescind its decision to allow project architects to design architectural features to meet the City's public art requirement.
16. Approval to extend the contract for Su-Chen Hung to design an artwork for the Vallejo-Churchill Garage from June 30, 1994 to June 30, 1995.

17. Approval to extend the contract for Ann Chamberlain to design an artwork for the Hospital Parking Garage from June 30, 1994 to December 31, 1994.

Submitted:

A handwritten signature in cursive script, reading "Tonia Macneil", written over a horizontal line.

Tonia Macneil

Curator, Public Art Program

Report to
THE SAN FRANCISCO ARTS COMMISSION
on the
SAN FRANCISCO COURTHOUSE PROJECT

LEWIS DESOTO
DESIGN TEAM MEMBER

6.15.94

ART PLAN SUMMARY

THEME: "POETICS OF THE LAW"

THE DEVELOPMENT OF THIS THEME WAS BASED ON THE COURTHOUSE CONSTRUCTION COMMITTEE "CORNERSTONE" CONCEPTS: *"JUSTICE FOR ALL PEOPLE, JUDICIAL; IMPARTIALITY AND FAIRNESS, POLITICAL INDEPENDENCE, PUBLIC ACCESS TO THE COURTS, PUBLIC RESPECT FOR THE COURT, COURTESY AND CIVILITY FOR ALL PARTICIPANTS AND BY ALL PARTICIPANTS"*.

FROM THE PRELIMINARY ART PLAN:

"THE ARTIST CONCEIVES OF THE COURTHOUSE AS A SITE FOR THE APPLICATION AND PRACTICE OF LAW. THE TRADITION OF JUDICIAL PRACTICE EXTENDS THROUGH ALL HUMAN SOCIETIES. . .

POETICS REFER TO THE ELEVATION OF PRINCIPLES OF JUSTICE INHERENT TO THE DESIGN AND INTENTION OF THE BUILDING AND ITS INHABITING ARTWORKS. IN THIS CASE, A SERIES OF ORGANIZING PRINCIPLES IS APPLIED AS STRATEGIES AS A GUIDE TO GENERATING DESIGN AND ARTWORKS:

SYMMETRY: AS ECHOED IN THE FIGURE "JUSTICE", IN THE METAPHOR OF BALANCING SCALES, THE UTILIZATION OF A MEASURED SYMMETRY IN THE WORKS [DESIGN] PROPOSED BE SEEN AS INTEGRAL TO THE ART PLAN.

LIGHT: DETERMINATION THROUGH ILLUMINATION OF AVAILABLE EVIDENCE IS A MECHANISM EVIDENT IN THE JUDICIAL PROCESS. THE ARTIST SUGGESTS THAT A CONSCIOUSNESS OF LIGHT, FROM WELL PLACED, INTEGRATED FIXTURES . . . THAT ENGAGE OR ARE CHARACTERIZED BY LIGHT.

MATERIALS: MATERIALS DESIGNATING SOLIDITY, YET REFLECTIVE OF A COLOR THAT INDICATES WARM ILLUMINATION. MATERIALS SUCH AS GRANITE, MARBLE, TERRAZZO, GLASS, FINE WOODS AND METALS. . .

TEXT: MOST GOVERNMENT BUILDINGS ENGAGE THE PUBLIC WITH A CORNERSTONE CONCEPT. THE ARTIST SUGGESTS THAT. . . A SINGLE PHRASE OR KEYSTONE CONCEPT BE ADDED TO THE ROTUNDA AREA OF THE COURTHOUSE. THE ARTIST UNDERSTANDS THE DELICACY OF DETERMINING THESE TEXTS, BUT RECOGNIZES IN THE WISH FOR THE JUDICIAL COMMITTEE'S REQUIREMENT THAT THIS . . . BUILDING ECHO THE 'SIGNIFICANCE' AND 'TRADITION' OF AMERICAN GOVERNMENT STRUCTURES. . .

IMAGES: HISTORICALLY, IMAGES HAVE FORMED A PRIMARY FORM OF DECORATION FOR GOVERNMENT BUILDINGS. THESE IMAGES ARE ICONOGRAPHY. THE TRADITION OF A SEAL DESIGNATING THE FUNCTION OF A BRANCH OF GOVERNMENT IS COMMONLY USED. IMAGES WITHIN THE CITY HALL AROUND: SAILING SHIPS, FLAMES, ROSETTES, LEAVES, BUSTS, URNS, GARGOYLES, ETC. WITHIN THE SEAL ARE NUMEROUS COMPONENT IMAGES, A WOMAN, SCALES, LANDSCAPE, A BEAR, A SAILING SHIP, A GOLD MINER, A SURVEYOR, SEXTANTS, SPEARS, SHIELDS, ETC. THE ARTIST BELIEVES THAT THERE ARE INHERENT APPROPRIATE METAPHORS IN THESE IMAGES . . . *BECAUSE SAN FRANCISCO IS A SOCIETY OF MULTITUDINOUS CULTURES AND RACES, THE EXTENSION OF THIS ICONOGRAPHY COULD BE ACCOMPLISHED, PARTICULARLY THROUGH THE MANY OTHER ARTIST-PROJECTS AVAILABLE IN THE BUILDING."*

I HAVE ATTEMPTED TO KEEP THESE PRINCIPLES IN MIND FOR ALL ASPECTS OF THE ART PROGRAM. FURTHER, IN MY MEETINGS WITH MEMBERS OF THE DESIGN TEAM, I HAVE TRIED TO FOCUS ON MANY OF THESE ASPECTS IN REGARD TO MY CONTRIBUTIONS.

PUBLIC PROGRAM DEVELOPMENT (PREPARED WITH JILL MANTON, SFAC)

THE FOLLOWING ARE PROJECT AREAS SPECIFICALLY DESIGNATED FOR DEVELOPMENT FOR THE ART PROGRAM. MANY OF THESE PROJECTS CONTAIN ELEMENTS THAT ENHANCE THE BASELINE MATERIALS CURRENTLY WITHIN THE PROPOSED COST ESTIMATES. THESE FIGURES, IF LISTED, ARE NOT FINAL BUT IN DEVELOPMENT. THE ARTIST HAS CONTRACTED WITH OPPENHEIM/LEWIS, COST ESTIMATORS TO PROVIDE ACCURATE COST FIGURES. BECAUSE DESIGN DEVELOPMENT DOES NOT END FOR ANOTHER TWO WEEKS, THESE FIGURES WILL BE UNAVAILABLE UNTIL FINAL DESIGN DEVELOPMENT DRAWINGS ARE SUBMITTED.

PROJECTS PROPOSED FOR IMPLEMENTATION IN PRIORITIZED ORDER

[AS OF APRIL 22, 1994, REFLECTING CONSENSUS OF JUDGES ART ENRICHMENT SUB-COMMITTEE AND JOINT VENTURE ARCHITECTS.]

1. LOBBY

A. ENTRY DOORS, LOBBY GATES, ELEVATOR LOBBIES (INCLUDES DOORS AND CAB INTERIORS

PROPOSED DESIGN FEE (AFTER COMPETITION): \$25,000

AMOUNT OF PUBLIC ART ALLOCATION USED TO AUGMENT ARCHITECTURAL BUDGET, TO BE DETERMINED.

B. INSCRIPTION IN LOBBY. COST OF EXECUTION TO BE DETERMINED.

2. JURY ASSEMBLY AREA PROJECTS

A. ARTWORK TO BE EXECUTED ON 8 GLASS PANELS, APPROXIMATELY 6.5'x6.5' EA.

**PROPOSED BUDGET FOR DESIGN AND EXECUTION OF IMAGERY: \$25,000
DOES NOT INCLUDE GLASS PANEL, HANGING AND LIGHTING FIXTURES; AMOUNT
OF PUBLIC ART ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET,
TO BE DETERMINED.**

**B. LIGHT PROJECTION OF COURT SEAL IN JURY ASSEMBLY HALLWAY.
COST TO BE DETERMINED**

**C. FIXTURES, WALL TREATMENTS AND FURNITURE. AMOUNT OF PUBLIC ART
ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET,
TO BE DETERMINED.**

3. COURTROOM SEALS

ARTIST RENDERING OF SEAL TO BE PLACED IN 40 COURTROOMS.

PROPOSED FEE FOR ARTIST: \$3,500

ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET: \$300 PER SEAL
[BRINGS TOTAL EXECUTION COSTS TO \$1000 PER SEAL.]

4. CLERK'S CORRIDOR, FIRST FLOOR

PROPOSED ARTIST'S PRELIMINARY DESIGN FEE: \$7,500

AMOUNT OF ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET,
TO BE DETERMINED

5. FOURTH FLOOR FAMILY WAITING AREA

ARTIST'S PRELIMINARY DESIGN FEE: \$15,000

AMOUNT OF PUBLIC ART ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET, \$50,000

6. ILLUMINATED GLASS SIGNAGE FOR COURTROOMS/CORRIDORS

AMOUNT OF PUBLIC ART ALLOCATION TO AUGMENT ARCHITECTURAL BUDGET,
TO BE DETERMINED

A REPORT ON ARTIST CONTRIBUTIONS TO DESIGN

INTEGRATED INTERIOR CONCEPTS

- 1) OPEN ENTRANCE LOBBY INTO THIRD STORY
- 2) CORRIDOR TO JURY ASSEMBLY ROOM SYMMETRICAL WITH AXIS OF ROOM
- 3) FITMENT OF COURTROOM MATERIALS AND ENHANCED FURNITURE IN JURY ASSEMBLY ROOM
- 4) TELEVISION IN JURY ASSEMBLY ROOM ALL CLOSED CAPTIONED (QUIET)
- 5) PROJECTION OF COURTSEAL ONTO FLOOR IN CORRIDOR PRECEDING JURY ASSEMBLY ROOM
- 6) SAND BLASTED GLASS "ART" PANELS IN JURY ASSEMBLY ROOM
- 7) INSCRIPTION IN ENTRANCE LOBBY
- 8) INSCRIBED GLASS SIGNAGE IN CLERK'S AREA
- 9) INSCRIBED GLASS SIGNAGE (LIT) IN COURT CORRIDORS
- 10) INTEGRATED SECURITY FURNITURE IN LOBBY ENTRY (PARTIAL)
- 11) "HIDDEN" VENDING MACHINES IN JURY ASSEMBLY AREA
- 12) FOLDING BACK DOORS IN FOOD SERVICE AREA
- 13) LIGHTING STRATEGIES AND ANALOGUE LIGHTING CONTROLS ON JUDGE'S BENCH
- 14) ALL AREAS DESIGNATED FOR ART PROGRAM

INTEGRATED EXTERIOR CONCEPTS

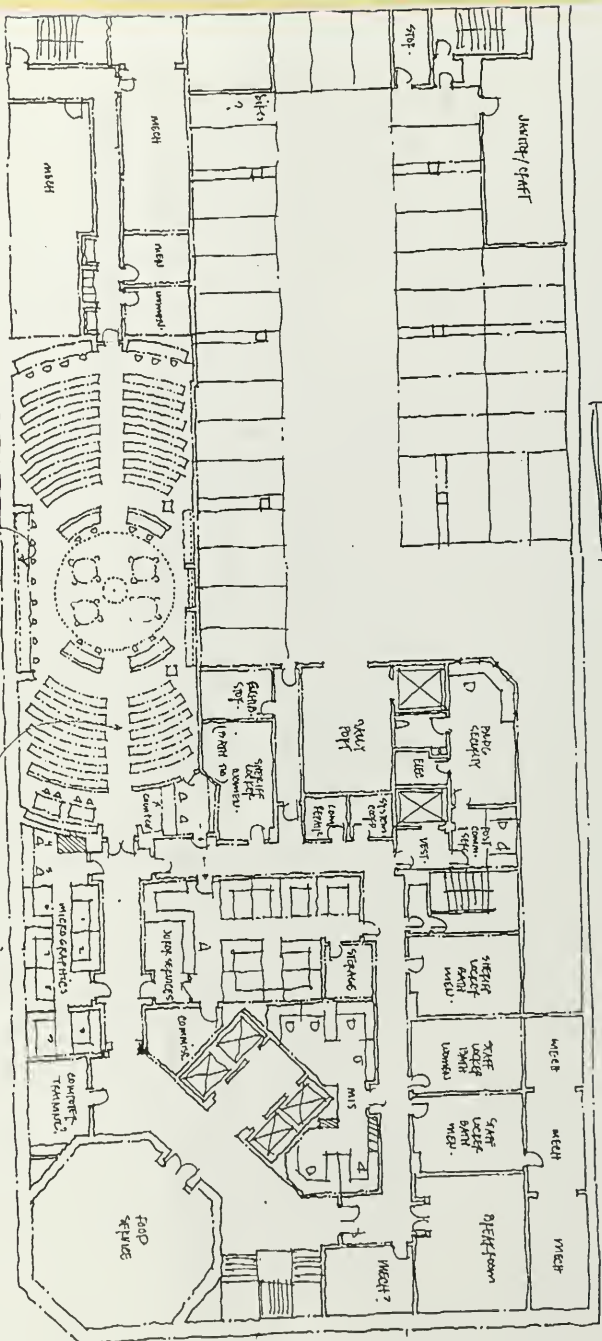
- 1) ADAPTATION OF "SKY RING" CONCEPT FOR MECHANICAL ELEVATION UTILIZING ANGLED WALLS
- 2) REDWOOD ALLEY: DROP WINDOWS OF JUDGES OFFICES DOWN TO FLOOR (? STILL IN DESIGN?)
- 3) MOVE ENTRANCE FOR PARKING TO CORNER OF THE BUILDING AT REDWOOD NEAREST POLK.
CENTRALIZE MECHANICAL BUILDING OPERATIONS UNDER PARKING AREA TO INCREASE
JURY ASSEMBLY ROOM AREA.

THIS INVENTORY DOES NOT INCLUDE DISCARDED IDEAS OR SPECIFIC CRITICISMS OF JOINT VENTURE DESIGN.

4.10.94

Autumn above
cave.

central circulation



SECTION C JOPT ASSEMBLY ROOM
 $\frac{1''}{8'} = 1'-0''$
 5.12.94

CHERRY WALKSCOT.



T.V. CEILING MTD.

GLASS
 PARTITION.

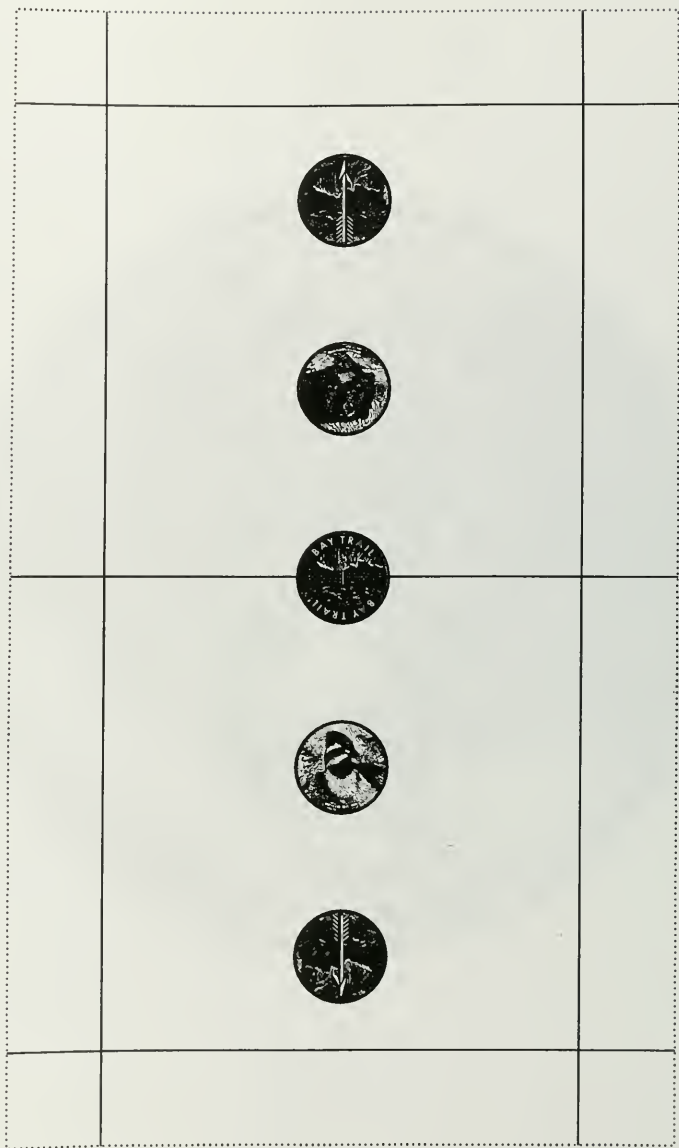
T.V. CEILING MTD.

10'-0"



Bay Trails Plaques:
Typical Sidewalk Installation

← The Embarcadero →











15 June 1994

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton

Motion to approve the following 7 poem excerpts for Muni
boarding islands on Market Street, and to pay each poet an
honorarium of \$250.

1)
from my mouth a song
for warmth pours and becomes
an arrow ready
to take me all the way
William Oandasas
(native American)

2)
not to see anymore
but inward
not to know but

your own self
Etel Adnan
(Lebanese)

3)
the woman who thought
she was more than a samba
rode underground trains
dressed up for dancing,
as usual
Jessica Hagedorn
(Filipino)

4)
Coming and going-
it's up to you.
When you want to have a look, you just stop.
Thich Nhat Hanh
(Vietnamese)

5)
Do you feel the forsythia about to explode?
The flow in a deal seal washed to shore?
I see the sloping street
to your house, bird of paradise in bloom.
Arthur Sze
(Chinese)

15 June 1994

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FR: Eleanor Beaton

Motion to approve the following 7 poem excerpts for Muni
boarding islands on Market Street, and to pay each poet an
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it's up to you.
When you want to have a look, you just stop.
Thich Nhat Hanh
(Vietnamese)

5)
Do you feel the forsythia about to explode?
The flow in a dead seal washed to shore?
I see the sloping street
to your house, bird of paradise in bloom.
Arthur Sze
(Chinese)

6)

White hills cancelled by color
Inward cakes of creamy nothing
Ramshackle rush-hour and yourself a souvenir
Jerry Estrin

7)

third world and american
english speaking with roots in ancestral lands
(like everybody else, just about)
belonging to a new world
yet of an older world
David Henderson

July, 1994

Meeting cancelled due to lack of quorum
SAN FRANCISCO ART COMMISSION



A G E N D A

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, July 20, 1994

3:00 P.M.

25 VAN NESS AVENUE, Suite 70

PROGRAMS

ART COMMISSION

COMMUNITY RELATIONS

COMMUNITY ARTS

& EDUCATION

OPEN AIRS/CONCERNS

ART PROGRAM

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

SUBJECT: ARTS IN THE CITY

SUITE 70

415 252 2581

3:00 P.M.

Consent Calendar

A. Motion to authorize a modification of the agreement with Fiberstars, increasing the total contract amount to \$250,000 to represent and include the cost of glass block installation in the South Embarcadero.

B. Motion to approve an extension in the Muni M Line Boarding Platform contracts for 1) Leonard Hunter and 2) Sheila Ghidini from July 31, 1994 to December 31, 1994.

C. Motion to approve a modification of George Gonzalez' contract for the Mental Health Facility to 1) provide redwood timbers, cabling, seating and stone sculpture for the gazebo and 2) increase contract amount up to \$10,000.

D. Motion to approve Renny Pritikin, Gary Garrells, Allison Williams, Carolina Woo, Brian Lee and Terezita Romos as potential panelists for the Moscone Convention Center Project and to pay panelists \$50 per 1/2 day for services.

E. Motion to authorize an increase in the amount of the Hospital Parking Garage Design Contract for Ann Chamberlain by \$9,000 for the selection and planning of imagery in the GRC panels and for supervision of fabrication of prototypes.

F. Motion to authorize the following as potential panelists for the Market Street Art in Transit Program: Enrique Chagoya, Arnold Kemp, Horace Washington, Dean Beck Stewart, Dewey Crumpler, Janeen Antoine, Regina Monton, Jeannie Weiffenbach, Yolanda



CITY AND COUNTY OF
SAN FRANCISCO

Lopez, and to pay panelists an honorarium of \$100 per day.

- 3:05 II. **New Main Library**
Susan Pontious
Project updates on the Aycock conical stairs and the Blake light wall, and discussion of prioritizing projects.
- 3:20 III. **Portsmouth Square**
Jill Manton, Mary Fuller
Review and approval of preliminary proposal for revised Tot Lot design, and authorization to make payment of \$1500 to the artist.
- 3:35 IV. **Civic Center Courthouse**
Jill Manton
A) Review and approval of Ann Preston's preliminary proposal for the 4th Floor Family Court Waiting Area
B) Selection of Commission liaison for Court House competitions and discussion of accelerated process
- 3:50 V. **New Chinatown Park**
Jill Manton
Review and approval of Lam Po Leong's Terrazzo Medallion Design
- 4:00 VI. **Chinatown Housing Project Murals**
Josie Grant
Request for Commission action re: protection and preservation of murals
- 4:10 VII. **Civic Art Collection**
Debra Lehane
Motion to express gratitude and appreciation to sculptor Roger Baird for his efforts to preserve and save a work of art belonging to the City produced at the 1939/40 Golden Gate International Exposition Art in Action Program by Dudley Carter titled the "Goddess of the Forest" and formerly located in Golden Gate Park.
- 4:20 VIII. **Muni Metro Construction Fence**
Tonia Macneil
Review of conceptual mural design by Senay Dennis and request for approval of staff recommendation

- 4:30 IX. **Waterfront Transportation Art Projects**
 Jill Manton
 Update and discussion of Ribbon, Gateway,
 and Signage Projects
- 4:40 X. **Staff Reports**
 A. Airport
 B. Market Street Art in Transit
 C. Art Commission Gallery - exhibition
 report from Gallery Director
- 4:45 XI. **Adjournment**



August, 1994



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIL ART COLLECTION
CIVIL DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SYMPHONY CONCERTS
PUBLIC ART PROGRAM

STREET ARTISTS LICENSES
Suite 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682



CITY AND COUNTY OF
SAN FRANCISCO

A G E N D A
VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, August 17, 1994
3:00 P.M.
25 VAN NESS AVENUE, Suite 70

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Litigation: Closed Session with Legal Counsel

A. Anticipated litigation:

Josie Grant c. CCSF

The Visual Art Committee of the San Francisco Art Commission may meet in closed session under provisions of Government Code Section 54956.9 (b) to discuss threatened litigation against the City and County of San Francisco. This Motion would be made on the basis that discussion in open session of this threatened litigation could prejudice the position of the City in this anticipated lawsuit.

The Visual Art Committee of the San Francisco Art Commission may find that it is in the best interest of the City not to disclose any information revealed in its closed session at this time and may move not to disclose any information at this time.

B. Motion to decide whether to disclose information communicated during closed session. Following the closed session regarding anticipated litigation, the Visual Art Committee will reconvene in open session and vote on motion to disclose information communicated at the closed session.

C. Report on any action taken in closed session.

3:20 II.

Consent. Calendar

A. Motion to authorize a modification of the agreement with Fiberstars, increasing the total contract amount to \$250,000 to represent and include the cost of glass

block installation in the South Embarcadero.

B. Motion to authorize payment in the amount of \$48,825 to Fiberstars for the production of all South Embarcadero fiberoptic materials.

C. Motion to approve an extension in the Muni M Line Boarding Platform contracts for 1) Leonard Hunter and 2) Sheila Ghidini from July 31, 1994 to July 31, 1995 and to modify contract with Sheila Ghidini, reducing total fee by \$2,500 to \$7,500 and modify agreement with Leonard Hunter, increasing fee by \$2,500 to \$16,500.

D. Motion to approve Renny Pritikin, Gary Garrells, Allison Williams, Carolina Woo, Brian Lee and Terezita Romos as potential panelists for the Moscone Convention Center Project and to pay panelists \$50 per 1/2 day for services.

E. Motion to authorize an increase in the amount of the Hospital Parking Garage Design Contract for Ann Chamberlain by \$9,000 for the selection and planning of imagery in the GFRC panels and for supervision of fabrication of prototypes.

F. Motion to authorize the following as potential panelists for the Market Street Art in Transit Program: Enrique Chagoya, Arnold Kemp, Dean Beck Stewart, Janeen Antoine, Regina Mouton, Jeannie Weiffenbach, Yolanda Lopez, Linda Lucero, Jose Burciaga, Chris Robbins, Isabel Yrigoyen, Lorraine Nakata, Victor Zaballa, and Mario Garcia Durham and to pay panelists an honorarium of \$100 per day.

G. Motion to approve design of mural for Excelsior Playground.

H. Motion to approve grant of up to \$1,000 to Intersection for the Arts for fiscal sponsorship for insurance for market Street projects.

I. Motion to approve installation by Connie Hatch at three transit stations: the

Forest Hills Muni Station, Caltrans Transbay Terminal and the Port as part of the "Art in the Urban Landscape Project" presented by the Gerbode Foundation and Capp Street Project.

J. Motion to approve artwork for "Projections in Public" curated by Karen Atkinson for the Market Street Art in Transit Program.

K. Motion to approve artwork by Rigo 94 for poster series as part of the Market Street Art in Transit Program.

L. Motion to authorize final payment on Ayc Ltd.'s (Alice Aycock) contract #2830012.

M. Motion to authorize final payment on Lothar Baumgarten's design contract #2810016.

N. Motion to authorize a reduction in Al Wong's contract by \$2,869 and to return balance of funds to the Bureau of Architecture.

O. Motion to authorize an increase in James Carpenter's design contract for the Airport International terminal by \$5,000 to cover additional travel expenses.

P. Motion to approve installation presented by the Luggage Store at 1000 Market Street as part of the Market Street Art in Transit Program.

Q. Motion to approve purchase of the following artworks for the Skilled Mental Health Nursing Facility pending client approval:

Joe Draegent, *Jasmine Tea Cup*, \$850
Guy Diehl, *Still Life w/Magnolia*, \$810
June Felter, *Lawn Chair w/Still Life*, \$450
Margaret Hersher, *2 Shell Prints*, \$400 ea.

R. Motion to approve conceptual design of artwork by Wesley Winship for mural on Art Commission Gallery Door, with final

approval contingent upon staff approval of final design.

- 3:25 II. Chinatown Housing Project Murals
Josie Grant
Request for Commission action re:
protection and preservation of murals
- 3:40 III. New Main Library
Susan Pontious, Cathy Simon, SMWM
A. Progress report on Alice Aycock artwork
B. Review of budget to date
C. Discussion of prioritization of art projects; possible elimination of Baumgarten proposal to allow for complete implementation of Aycock project.
- 4:00 IV. Portsmouth Square
Jill Manton, Mary Fuller
Review and approval of preliminary proposal for revised Tot Lot design, and authorization to make payment of \$1500 to the artist.
- 4:10 V. Civic Center Courthouse
Jill Manton
A) Review and approval of Ann Preston's preliminary proposal for the 4th Floor Family Court Waiting Area
B) Discussion re: Judges' request to delete terrazzo floor design from list of approved art plan projects
C) Discussion of selection process for approved art plan projects and confirmation of final screening date
- 4:15 VI. Muni Metro Construction Fence
Tonia Macneil
Review of conceptual mural design by Senay Dennis and request for approval of staff recommendation
- 4:25 VII. Waterfront Transportation Art Projects
Jill Manton
A. Update and discussion of Ribbon, Gateway, and Signage Projects
B. Approval of North Embarcadero Signage and text

- 4:35 IX. Art Commission Gallery
 Jason Tannen
 A. City Site - extension of Donna
 Schumacher project
 B. Exhibition opening Aug. 18
 C. Seismic Party Aug. 26
 D. Slide Registry/Open Studio
- 4:45 X. New Sheriff's Facility
 Susan Pontious
 Waiver of \$31,000 art enrichment for 5th
 floor addition
- 4:50 XI. Staff Reports
 A. Airport
 B. Market Street Art in Transit
 C. Moscone
- 4:55 XII. Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415) 554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

Date: August 10, 1994

To: The Honorable Members of the Visual Arts Committee

From: Jill Manton, Director, Public Art Program

Re: Visual Arts Committee Reports

Re: Portsmouth Square - Review of Mary Fuller's Proposal

More than two years ago, the Art Commission had agreed to work with Mary Fuller on the re-design of the Childrens' Totlot in Portsmouth Square. To respond to safety problems and to make the play area consistent with the overall redesign of Portsmouth Square, the Department of Landscape Architecture has decided to "open up" the design of the play area, removing some of the central features which presented slipping hazards. The artist's proposal for two entry sculptures has been enthusiastically received by the client (Rec and Park) and the landscape architects. There will also be a low seat wall at the perimeter of the play area which will be incised with a relief design by the artist.

Re: Civic Center Court House

Ann Preston is the artist selected to work with the project architects on the design of the Fourth Floor Family Court Waiting Area. This is the division of the Court system which is involved in custody issues, child abuse and foster care assignment. Ann has tried to make this area as comfortable and humane an environment as possible. The principle components of her work will include a floor medallion which may be executed in either tile or terazzo, a bronze sculpture in the center of the room which may feature a still life and relief panels installed in the adjacent hallway made from aluminum which may feature human and plant forms. What you should know is that the client (the Judges of the Superior and Municipal Courts) are somewhat opposed to the notion of a sculptural still life. They consider it to be "Eurocentric" and think that it may be offensive to the various cultures using the waiting area. Ann Preston has spent a good deal of time researching still lifes and their symbolism in various cultures and will be able to summarize her findings for you. This is another instance of the client asserting their will to control the nature of the artist's work and the art program in general.

Another issue which will be discussed if any of the Judges can arrange to be present is the decision of the Judges' Court House Construction Committee to eliminate the artist's terrazzo design of the First Floor Clerks Corridor from the

Art Plan. This element of the Art Plan had previously been approved as an art opportunity by both the Art Commission and the Judges Courthouse Construction Committee. Apparently, while I was out of town on vacation, the Judges decided, at the prompting of the project architects, to eliminate this from the Art Plan in spite of the fact that we have held a public competition and conducted the first phase of the artist selection process, all of which was undertaken with their knowledge. Their reason for wanting to eliminate this as an artist's project is that they suddenly decided that the design of the floor of this corridor should be consistent with the lobby floor design. I have written a letter to Judge Barbara Jones suggesting that one of the Judges attend the Visual Arts Committee meeting to discuss their concerns with the Art Commission and have indicated that the Commission may not respond well to the Judges making decisions to alter the Art Plan without any sort of consultation with the Art Commission.

Re: Request for Payment of \$48,825 to Fiberstars for production of Fiber Optic Materials for Promenade Ribbon in South Embarcadero

Because of the need for close coordination between the conclusion of the construction work managed by DPW on the South Embarcadero and the start of the work by Fiberstars under contract with the Art Commission, DPW insisted that I set up the Fiberstars contract to commence on July 9th. In good faith, Fiberstars accelerated the manufacture of all of the fiber optic equipment, lined up a glass block contractor and construction crew and were ready to go. Now, more than a month later, it appears that our contractor may not be able to have access to the South Embarcadero until late August or September. They are understandably upset about this and have requested that we compensate them for the materials which have been produced and are waiting to be installed. Apparently, in terms of AIA practices, this is not an unreasonable request. I have recommended payment for materials only, minus a 10% retention.

STAFF REPORT
NEW MAIN LIBRARY

DATE: Aug. 8, 1994
TO: Visual Arts Committee
FROM: Susan Pontious
RE: New Main Library; Alice Aycock Project and
proposed solutions.

Summary of Issue: Actual bids for construction, as well as other related costs for Alice Aycock's two artworks for the new Main Library are substantially over budget. As it stands now, we do not have the funds to fabricate her hanging sculpture, and are in jeopardy of not having sufficient funds for all the costs of the conical stairs. Possible solutions include 1) eliminating the hanging sculpture or 2) eliminating one of the other art projects.

History: Alice Aycock's proposal for the new Main Library consists of two projects: 1) a functional circular staircase surrounded by sculptural elements designed for the suspended glass reading room and 2) the "cyclone" sculpture, suspended outside the reading room. The budgets for all of the art enrichment projects for the New Main Library were established in 1992 based on the artist's estimates as well as those provided by the architects. Alice Aycock's construction budget (exclusive of artists fees, and design and engineering costs) was established at \$283,000, based on cost estimates provided by the artist.

After design development, Alice began to try to identify a fabricator for her work. The bids she received (for fabrication) were all in the \$500,000+ range.

Thanks to the project architects, SMWM, Aycock able to identify a good fabricator for her work here in San Francisco whose original bid of \$346,000. After I spoke to Chuck Lutz at Blakeway, he agreed to reduce his bid to \$326,000, and was fairly confident that he could work with Alice to bring the fabrication cost into budget. I took most of the remaining funds in my unallocated contingency to increase her fabrication budget to \$300,000. Chuck Lutz flew to NY in January, 1994, to meet with Alice to try to identify ways of reducing the cost to shave off the

remaining \$26,000. Aycock rejected most of his suggestions, and did not finalize a contract with Blakeway.

However, based on having a bid that was now "in the ballpark", we entered into contract with Alice Aycock to do her construction drawings and engineering of her stair. While Blakeway had the capacity to produce both the engineering and the shop drawings, Alice was convinced that she needed to work with Ove Arup, an engineering firm that Jim Freed (the architect from Pei Freed Cobb & Partners in NY who designed the library and personal friend of Alice's) recommended.

At this point, several things have occurred that have added to the expense of the project.

1 Ove Arup discovered that that the design development drawings produced out of Alice's shop with her original engineer, Tom Anderson, had some design errors that made the stair not meet the building code. These errors required an adjustment in the geometry of the entire stair, which caused the stair land in a different place on the building. Unfortunately, it was not where SMWM had placed the additional structure to take the weight of the stair. Additional steel and blockouts had to be added to the building to receive the stair. These changes were more complicated, and ultimately costly, because the building structure was already in place by the time this was discovered.

The other repercussion of this change is that it required all parts of the sculptural elements attendant to the stair had to be adjusted, and new drawings from Alice's draftsman had to be produced for re-submittal to BBI, the General Contractor, and the fabricator.

2. While Ove Arup produced (slowly, and at great expense) a design for the stair that was in accordance to what Alice wanted, it was completely divorced from what it would cost to build it. Last month we finally got Ove Arup's design for the stair, and Blakeway resubmitted it to their subcontractor for a final bid. While the subcontractor's original estimate for the stair alone was \$50,000 (based on Alice's design development drawings), their bid based on Ove Arup's drawings was \$119,000. Needless to say, the stair alone was unbuildable at this price.

Aycock came out to San Francisco to meet with Blakeway and with the General Contractor about coordinating the fabrication and installation of her artwork. At her meeting with Blakeway, Ben Larson of SMWM and myself, it was decided that our only recourse was to pay Blakeway's engineer work with the fabricator to modify Ove Arup's design so that it could be built within the budget.

Present Status:

At this writing, that work is nearly complete. The cost estimate for the stair element alone is \$70,000. This brings the cost of fabricating the stair with its attendant sculptural elements to approximately \$306,000 +.

In addition, there are other potential costs. These include:

- 1) Painting the stair (architectural elements are brushed aluminum. Blakeway's bid includes providing a factory prime, but painting the stair and this is not currently in the GC's contract;
- 2) Shop drawings for the sculptural elements. Blakeway's bid was based on Alice telling them that she would produce the shop drawings. Instead, what Alice has provided is design drawings and a model, which she thinks should be sufficient. Blakeway is reviewing her drawings to see if there is enough information for them to build it, but another problem is that without shop drawings, can the GC install it?
3. Signed, stamped drawings for sculptural elements and hanging sculpture if BBI or DPW require it
- 4) Expected increase in cost from the GC for installing the work.

We are at least \$50,000 short of having sufficient funds for the hanging sculpture. In addition, I am concerned at this point about having sufficient funds for even the stair.

Proposed Solutions:

1. Eliminate hanging sculpture, and hope that the remaining funds are sufficient to meet stair costs. In order to meet the Contractor's schedule, I have been proceeding under this assumption just so that I could get the stair under fabrication and delivered in time to be installed before the building is closed up.

2. Ask the C.A.O. for a supplemental appropriation for the artwork, based on the argument that we were allocated less than the full 2% (1.5 million instead of 1.9 million). However, Rudy Nothenberg a recent meeting with the architects and the Construction Management team was emphatic that the Art Commission would get no more money.

3. Fundraise for project. It has been suggested by the Artist that the Library Foundation could sell some of her suites of prints, or individual donors could be identified. I have had some preliminary discussions with the Foundation, but unfortunately, they do not have any more events coming up that one would typically "piggyback" onto for this sort of thing, nor does the Art Commission have the staff resources to organize a fundraising effort, particularly in this short timeframe.

4. Prioritize projects. One possible solution would be to not execute one or both of Lothar Baumgarten's projects. To remind you, these two projects include 1) the painted sentence "*Type is the Voice of the Printed Page*", painted on main atrium ceiling where the fourth floor interjects into the space; and 2) a drawing of the proportional relationship of type to the page carved onto a 15' x 9' black granite panel on the exterior of the building. The primary cost in executing both of these projects is the artist's remaining installation fee of \$70,000.

We do not have a fabrication contract with this artist; our current contract with Baumgarten is for design development only, and I don't believe there is anything that would obligate the City to enter into a fabrication contract (this is currently being reviewed by the City Attorney).

The Committee should be aware, however, that we have probably already "bought" the granite, and that funds would have to be reserved to carve something else on this stone.

This is the solution favored by the project architects, primarily because it is felt that for the price, the Baumgarten projects do not have the same artistic significance or impact on the building as the other projects.

Eliminating Baumgarten's projects would provide an additional \$80,000.

BUDGET: LIBRARY

8/9/94

A. AYCOCK

Budgeted:

Fabrication \$300,000.00

Other \$28,000.00

\$328,000.00

Artist Contracts:

Conceptual Design \$18,000.00

Design Development \$27,000.00

Fabrication/Inst. \$46,000.00

Shop Drawings \$23,385.00

Structural Support,
connections, install.
and electrical: \$19,200.00

Project Total: \$461,585.00

HAMILTON/CHAMBERLAIN
Core Wall

S. Balser @ \$23 sf \$121,500.00

Escal. on inst. only \$4,000.00

Bonding

Contingency @ 10% \$6,800.00

2 coats plaster \$47,168.00

Artist Contracts:

Conceptual Design \$17,500.00

Design Development \$25,000.00

Card Notation:

Artist Fees: \$30,000.00

Assistants: \$50,000.00

Travel: \$6,000.00

Fabrication:

Artist Fees \$15,000.00

Travel \$3,000.00

Project Total: \$325,968.00

N. BLAKE	
Lamps @ \$115 ea.	\$12,500.00
Building cost inc.	
electrical:	\$123,104.00
Lighting upgrade	\$6,000.00
Contingency @ 10%	\$3,232.00
Artist Contracts:	
Conceptual	\$17,500.00
Design Dev.	\$15,000.00
Research/Fab./Inst.	\$14,000.00
Project Total:	\$191,336.00

L. BAUMGARTEN:	
Fabrication	
Painted area	\$6,000.00
Granite Mat.1	\$13,500.00
Struct. support	\$2,700.00
Carving	\$16,500.00
Artist Contracts	
Conceptual	\$22,500.00
Design Dev.	\$25,000.00
Fabrication	\$70,000.00
Contingency:	\$2,500.00
Project Total:	\$158,700.00

Scaffolding	\$3,000.00
TOTAL DIRECT COSTS:	\$1,140,589.00

Gen Contr.	\$17,750.00
Overhead & profit	\$10,783.00
Design Conting.	\$25,040.00
Esc. to Midpt. Const	\$24,462.00
SUBTOTAL:	\$78,035.00

A.C. ADMIN	\$150,000.00
ARCHITECTS	\$122,365.00

COST GRAND TOTAL:	\$1,490,989.00
TOTAL BUDGET:	\$1,500,000.00
VARIANCE:	\$9,011.00

Aycock Budget 4/22/94

	Budget	Spent to Date	Balance
SPENT TO DATE:			
Preliminary Design Contract	\$18,000.00	\$18,000.00	\$0.00
Design Development Contract	\$27,000.00	\$27,000.00	\$0.00
Construct. Doc. Contract	\$23,385.00	\$23,385.00	0
Fabrication	\$300,000.00	\$0.00	\$300,000.00
Other:	\$28,000.00	\$8,275.00	\$19,725.00
Travel		\$1,614.00	
Contract mod. 4/21/94		\$6,661.00	\$46,000.00
Remaining Artist Fees:	\$46,000.00	\$0.00	
Struct. Support	\$19,200.00	\$19,200.00	\$365,725.00
	\$461,585.00	\$104,135.00	

NOT APPROVED

SAN FRANCISCO ART COMMISSION
VISUAL ARTS COMMITTEE

RE: RESOLUTION TO SF HOUSING AUTHORITY
JOSIE GRANT / PING YUEN HOUSING MURALS

IT IS OUR HOPE THAT WITH REGARDS TO THE ISSUE BEFORE THIS BODY AND PURSUANT TO THE AGREEMENT BETWEEN THE ARTIST JOSIE GRANT AND THE SF ART COMMISSION, THE FOLLOWING RESOLUTION BE ADOPTED AND MADE KNOWN TO THE SF HOUSING AUTHORITY.

THE SF ART COMMISSION ASKS THAT THE SF HOUSING AUTHORITY TO ENTER INTO AN AGREEMENT WITH THE ARTIST, JOSIE GRANT, THAT PRESERVES THE REMAINING MURALS ON THE PING YUEN HOUSING PROJECTS AT 895 PACIFIC ST., AND PROTECTS THE RIGHTS OF THE ORIGINATING ARTIST, AND SPECIFICALLY DOES THE FOLLOWING:

1) PROVIDES FOR THE ARTIST'S PAID PARTICIPATION OF CLEANING AND RESTORATION OF REMAINING PING YUEN MURALS (TOTAL 5).

2) MEMORIALIZES ^{AN} ~~THE~~ AGREEMENT OF HOUSING AUTHORITY TO PRESERVE SAID MURALS FOR AT LEAST 10 YEARS, WITH CONTINUING RIGHTS OF MURALIST TO REPAIR AS NEEDED.

3) PROVIDES FOR THE ARTIST'S RIGHT TO PARTICIPATE WITH COMPENSATION ON A CONTRACT BASIS IN THE TENANTS ASSOCIATION EFFORT TO REPLACE THE DESTROYED T'AI CHI MURAL AT 799 PACIFIC.

September, 1994



SAN FRANCISCO ART COMMISSION

A G E N D A VISUAL ARTS COMMITTEE MEETING WEDNESDAY, September 21, 1994

3:00 P.M.

25 VAN NESS AVENUE, Suite 70

PROGRAMS

ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ART
& EDUCATION
POPPY SYMPHONY CORRELATES
PUBLIC ART PROGRAM

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

STREET ARTISTS ELECTIONS
SOUTH 70
415 252 2581

3:00 I.

Consent Calendar

A. Motion to approve artwork by RIGO 94 at Caltrans 5th Street offramp as part of the "Art in the Urban Landscape Project" presented by the Gerbode Foundation and Capp Street Project.

B. Motion to extend Market Street Art In Transit installation project with the Luggage Store at 1000 Market Street and to add \$1500 to the total honorarium amount.

C. Motion to approve initial artwork for poster series by LAB and Small Press Traffic subject to final design review.

D. Motion to approve sound project by Michael Olexo and Brenda Hutchinson at the Twin Peaks Reservoir, and sound project by Lynn Kirby at four sidewalk locations as part of Secession Gallery's "Site-as-Music" exhibition.

E. Motion to express support and endorsement of art projects by DIWA, by Gay Outlaw, and by Crane/Winet as part of the "Art in the Urban Landscape Project" presented by the Gerbode Foundation and Capp Street Project.

F. Motion to authorize the following as potential panelists for the Market Street Art in Transit Program: Priscilla Regalado, Nontsizi Cayou, and to pay panelists an honorarium of \$100 per day.

G. Motion to approve the following as potential panelists for the Art Commission Gallery's "City Site" 1994-95: Larry Andrews, Nayland Blake, Tim Collins, Brett Cook, Arthur Gonzalez, Reiko Goto, Rene de



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Guzman, Su-chen Hung, Toni Lane, Yolanda Lopez, Anita Margrill, Lydia Matthews, Judy Moran, Anna Murch, Mary Lovelace, Francisco Perez, Johanna Poethig, Cheyl Riley, Hilda Shum, Lewis DeSoto, Mark Thompson, Carlos Villa, Wang Po Shu, All Wong.

H. Motion to authorize a grant application of up to \$25,000 to the National Endowment for the Arts from the Public Art Program.

I. Motion to approve additional payment of \$450 to Ricardo Zulueta for expenses on "Information Stands II" project for Market Street.

J. Motion to approve final payment to Peter Richards not to exceed \$2,3666.66 on Contract No. 2830028B for completion of the extension to the Comfort Garden at the San Francisco General Hospital.

K. Motion to approve purchase of two paintings: "*View from Indian Rock #31*" and "*View from Indian Rock #36*" for \$625 each for the Skilled Mental Health Nursing Facility.

L. Motion to authorize payment of up to \$3,000 total to reimburse Norie Sato, Albert Paley and John Okulick for travel expenses to San Francisco incurred as finalists for for the Court House project.

3:05 II. Art Commission Gallery
Presentation of Commissioner Meyers' proposal regarding the gallery building.

3:15 III. Civic Collection
Debra Lehane, Roger Baird, Arno Schniewind Brief presentation and motion to acknowledge and express appreciation and gratitude tp Roger Baird, Prof. of Metal Arts, City College, and Arno, Schniewind, University of California Forestry Lab, for their perseverance, professionalism and ddication to saving the central figure in Dudley Carter's *Goddess of the Forest*.

- 3:30 IV. Skilled Mental Health Nursing Facility
Susan Pontious, Hilda Shum
A. Review and approval of final design
 of column murals
B. Authorization for the Director of
 Cultural Affairs to enter into agreement
 with Hilda Shum to fabricate, transport and
 install 16 column murals at the Skilled
 Mental Health Nursing Facility.
- 3:45 V. Fire Station
Susan Pontious, Wang Po Shu
Review of revised proposal for Fire Station
#37, and request for action to include
either approval of revised proposal or
cancellation of project.
- 3:55 VI. Airport
Susan Pontious
A. Review of conceptual proposals by Su-
 chen Hung, Lewis DeSoto, and Ann Preston
B. Review of conceptual proposal by James
 Carpenter and authorization for the
 Director of Cultural Affairs to enter into
 a design development contract.
- 4:15 VII. Civic Center Courthouse
Jill Manton
A. Presentation by Lewis deSoto and
 request for approval for DeSoto's proposal
 for the artistic enhancement of the Jury
 Assembly Room and to approve the allocation
 of up to \$200,000 for the implementation of
 his artistic concepts.
- B. Presentation by Lewis deSoto and
 motion to approve design proposal for
 imagery to be executed on eight glass
 panels in the Jury Assembly Room and to
 authorize the Director of Cultural Affairs
 to enter into a separate agreement with the
 artist for the design, fabrication and
 installation of: the eight glass panels; a
 lighting system for the panels; production
 of the imagery; and light projection.
- C. Discussion regarding the prioritization
 of Court House projects in context
 of budget limitations and request for
 approval of priorities established by
 Committee.

- 4:40 VIII. **New Main Library**
Susan Pontious
A. Progress report on Alice Aycock
 project
B. Request for approval to increase Ayc
 Ltd.'s (Alice Aycock) fabrication
 contract for the conical stairs by
 \$5,595 to pay for labor and materials
 and performance bonds.
- 4:55 IX. **Emergency Services Dispatch Center (911
Center)**
Tonia Macneil
Request for approval of guidelines and
selection process, and approval of a pool
of individuals as possible selection
panelists.
- 5:00 X. **Bayview Police Station**
Tonia Macneil
Presentation and request for approval of
final designs for the Community Room doors
and wall panels, created by Cheryl Riley as
a gift to the City of San Francisco.
- 5:10 XI. **Staff Reports**
A. Promenade Ribbon Project Sandblast
 Proposal
B. Market Street Art in Transit
C. Moscone Competition
D. Norcal Artist in Residence Program
- 5:20 XII. **Adjournment**

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and Individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our **accessibility hotline at (415) 554-8925** to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415) 554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.



PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN CENTER
COMMUNITY ARTS
& EDUCATION
TOPS VANDERBILT CONSERVATION
PORTS ART PROGRAM

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, September 21, 1994

The regular meeting of the Visual Arts Committee was called to order at 3:25 p.m. Due to lack of a quorum, the meeting was adjourned at 3:30 p.m.

STREET ARTISTS INITIATIVE
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

INFORMATIONAL MEETING
NOTES

Commissioners present:

Anne Healy
Rod Freebairn-Smith

Staff present:

Jill Manton
Susan Pontious
Debra Lehane
Eleanor Beaton
Jason Tannen
Tonia Macneil

Commissioners Healy and Freebairn-Smith heard staff reports and public testimony on scheduled agenda items:

1. Waterfront Transportation Projects

1. South Embarcadero Promenade Ribbon
Jill Manton reported that DPW has offered to pay the entire cost of sandblasting the raised parts of the Promenade Ribbon on the South Embarcadero if the artists would sign off on the areas which are flush with the sidewalk. The artists wished to pursue the possibility of sandblasting the flat areas as well, but both DPW and Sasaki Associates argued that the sidewalk-level ribbon will soon be defaced by traffic and heavy use, so any improvements in appearance would only be temporary. The artists agreed to this compromise, although staff will attempt to finance additional repairs or improvements through the Fiberstars contract.

2. South Embarcadero Historic and Interpretive Signage
Repairs to the inlaid bronze plaques are going forward with some success, however the quality of the surrounding concrete work cannot be improved.



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II. Market Street Art in Transit

Eleanor Beaton reported on current events on Market Street.

III. Moscone Convention Center

Tonia Macneil reported on the progress of the selection process for Moscone Convention Center. Applications for the commission are due September 30. Applicant's slides will be screened for the Selection Panel on Monday, November 7. The Center for the Arts at Yerba Buena Gardens has generously agreed to make their conference room available for the meeting.

Artists are still being recruited for the commission. Suggestions of potential candidates can be given to Tonia Macneil at 252-2588.

Panel members are Renny Pritikin, Artistic Director, CVA-YBG; Linda Blumberg, Executive Director, Capp Street Project; Teresita Romo, Curator, Mexican Museum, and Jacqueline Clemmons, President, South of Market Neighborhood Association. A fourth panelist has been invited, but has not yet responded. In addition, an Art Commission liaison must be appointed.

IV. Norcal Artist in Residence Program

Eleanor Beaton reported on her recent tour of the Norcal Recycling Center and the artist in residence program which has been in existence for several years. She recommended the tour and offered to arrange for interested commissioners and staff to attend.

V. Civic Art Collection

Roger Baird, Professor of Metal Arts, City College, and Arno Schniewind, Professor Emeritus, University of California Forestry Lab, have worked for the last nine years to save the central figure of Dudley Carter's *Goddess of the Forest*.

Professor Schniewind showed slides describing the process of rescue and restoration of the wood statue, which had been carved originally from a solid redwood log 20 ft. in circumference by 23 ft. tall. Many hours of volunteer work have been involved in a process which is now seen as a model for wood conservation nationwide. The figure is now located in the lobby of the little theatre at City College, across from the Diego Rivera mural in which Dudley Carter is depicted several times.

Debra Lehane will ask the commission to pass a resolution to acknowledge and express appreciation for the perseverance, professionalism and dedication of Professors Baird and Schniewind in saving *The Goddess of the Forest*.

VI. Civic Center Courthouse

1. Jury Assembly Room

Artist Lewis DeSoto presented his designs for the glass panels in the Jury Assembly Room, which were developed in collaboration with the architectural team of Ross Drulis. The images are based on the concept of echo: the present jury assembly room is seen as an echo of the spirit of our nation's founding fathers. Glass panels will be etched with greatly enlarged excerpts from the original constitution, emphasizing the original handwriting. The central portions of the glass panels depict versions of a well-known 18th-century painting of the signing of the constitution. On one wall of the jury room, the image is empty of people, on the other, the signers are present but their faces are blank so that the jurors may see themselves in the reflection. Present-day jurors, moving between the two images, assume the important civic task of their ancestors. Echoes of the past as reflected in the glass panel illustrations, also appear in the design of the ceiling, the wainscoting and furnishings.

The artists designs were well received by the commissioners as well as the clients and architects for the project.

2. Entry/Lobby and Clerk's Corridor

Jill Manton presented the Courthouse Art Committee's prioritized list of projects and the budget for realization of art enrichment projects at the Court House.

Having met to review artist's proposals for the combined entry and lobby competitions and the clerk's corridor terrazzo proposal, the Committee recommends that the artist Albert Paley receive the entry/lobby commission, with the understanding that the artist needs to work with the architects to further develop and refine the design concept. The final design must include sandblasting the front doors and treating the elevator doors and must be within the available budget. Commissioner Healy stated

that the necessary re-design should be at the artist's expense.

A discussion was held on the Clerk's Corridor terrazzo floor design. Both the judges and architects would prefer that the project be deleted so as to preserve continuity between the lobby and corridor designs and to allow the funds to be used to fully implement the other proposed projects. Commissioner Healy stated that she would not favor that solution, and suggested that both artists who had made presentations be invited to collaborate on a revised proposal. The architects requested that only one artist be selected. The discussion ended without resolution.

VII. Skilled Mental Health Nursing Facility

Hilda Shum presented models for six of the columns for the day rooms of the new Mental Health Facility. The columns will be covered with painted murals of pastoral scenes. She has the site and reviewed the colors and designs samples, and is confident that the colors and designs presented will be an asset to the facility.

VIII. Fire Station #37

Due to budget cuts in the project to renovate Fire Station #37, the area originally intended for art work at the station has been deleted. Artist Wang Po Shu presented a revised proposal for the artwork, stating that although the original site is no longer available, the new configuration will carry his original intent and contain the same effect. The sculpture is based on principals of geomancy, which are not tied to a specific formal idea.

Three puzzles of bronze will be imbedded in the disability access ramp, in size and configuration acting as a 'reverse mirror.' They will be etched with images from a string game which also express a progression.

IX. San Francisco International Airport

Commissioners reviewed the conceptual proposals made by Su-Chen Hung, Lewis Desoto, Jamie Carpenter and Ann Preston for the main terminal and Concourse A. Commissioners expressed concern that Ann Preston's proposal would not sufficiently impact the 1000 ft. long sterile corridor, and asked that this be conveyed to the artist.

The conceptual proposal by Jamie Carpenter was discussed as well. Staff will ask the Commission to approve a \$40,000 design development contract with the artist.

X. 911 Emergency Dispatch Command Center

Tonia Macneil reported that a new 911 Center will be built at Turk Street between Gough and Laguna Streets. The building will be located within a city park which is heavily used by area residents. \$115,000 is available for artwork, which will be divided between an exterior wall site and an indoor employee lounge area. The artist selected for the exterior wall will be asked to work with community youth to develop and implement artwork. The indoor area has been conceived as a two-story glass-lined atrium, including a water element. Depending upon available funding, the artwork may include designs on the window glazing as well as a water element.

The project is on a fast track, therefore the artists must be selected by the middle of October. The Selection Panel will meet on October 14 and make a final decision on October 18. Suggestions for appropriate candidates are still being accepted.

XI. Bayview Police Station

Artists Cheryl Riley has spent the past two years raising money to create artwork for the community room of the planned Bayview Police Station. She has received two grants, one from the Esprit Foundation and one from the NEA design arts program, to fund her project, for a total of \$35,000. In addition to raising money, the artist has worked with the Commission's Community Arts and Education Program to set up a series of classes in Bayview's George Washington Carver Elementary School so that the children could be part of the design process.

Tonia Macneil presented color xeroxes of Cheryl Riley's final designs, which include images created by the children, for the community room doors and wall panels.

The artist will formally present her gift to the Police Commission on October 19.

XII. Art Commission Gallery

Commissioners and Gallery Director Jason Tannen discussed the future of the Art Commission gallery, and the need to devise a plan and strategy for both the short and long term presence of a municipal gallery in Civic Center. Supervisor Hallinan has requested that hearings be held

on the future of the gallery. Commissioner Meyer has made 2 alternative proposals for the building and City/Site lots. An appropriate site for a municipal gallery may also become available on the 4th floor of the War Memorial Building. A committee will be set up composed of staff and commissioners to study various options.

The informational meeting adjourned at 6:45 p.m.

14 September 1994

TO: The Honorable Members of the Visual Arts Committee
FR: Eleanor Beaton
RE: Market Street Program

Consent Calendar Item: Motion to extend Market Street Art In Transit installation project with the Luggage Store at 1000 Market Street and to add \$1500 to the total honorarium amount.

For Program Cycle 3 of the Market Street program, we commissioned the Luggage Store Gallery to present a series of projects, including roll down door displays and window displays. In the months since the commission was awarded, the Luggage Store has now established a window display site for changing artist exhibits at 1000 Market Street, through a relationship with the Community Housing Partnership (tenant at 1000 Market). The site has a strong visible presence on Market Street, accessible to both pedestrian and auto.

As part of our guidelines for Cycle 3, we did allow for the possibility of extending projects or repeating performances. To allow for this possibility (as well as other unanticipated costs) we set aside a small contingency fund.

Because the MSAITP's - and the Commission's - association with the window displays at 1000 Market have a benefit to the us, I am recommending extended support of this project for an additional amount of \$1500 to the honorarium.



SAN FRANCISCO ART COMMISSION

VII

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPA VISIONARY CONCEPTS
PUBLIC ART PROGRAM

Date: September 12, 1994

To: The Honorable Members of the Visual Arts
Committee
The Honorable Members of the Judges' Art
Enrichment Sub-Committee

STREET ARTISTS INITIATIVE
SUITE 70
415 252 2581

From: Jill Manton, Director, Public Art Program *JM*
Re: Public Art Program for Civic Center Court House

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

This confirms that a special meeting has been scheduled on Tuesday, September 20, 1994 at 3:30 PM for the purpose of reviewing artists' proposals for the Civic Center Court House and for the initiation of a critical discussion regarding the prioritized implementation of art projects.

The meeting will take place in the Art Commission conference room located at 25 Van Ness Avenue in the basement of the building (Suite 70). In response to the unanimous request of the artist finalists for the combined entry competition, I have allocated a modest travel budget to allow for each artist to personally present her or his proposal. Please try to arrive in advance of 3:30 because I would like to begin the presentations promptly. At the conclusion of the artists' presentations and after what everyone considers to be an adequate discussion, the Commissioners, Judges and project architects will be asked to vote on their preferred candidate. In accordance with Art Commission guidelines, we will follow the same procedure used for the selection of the Phase One artist (Lewis DeSoto). This means that the client collectively will have one vote as will the project architects. To assist you in your decision-making process, I have asked the artists to plan to arrive in the morning to allow for a lunch-time preview of their proposal. In the case of the Judges and architects, it might give you the opportunity to begin to formulate some preferences.

You may recall that both Norie Sato and William Jackson Maxwell were selected as finalists for the First Floor Clerk's Corridor Terrazzo Design Project. The architects have prepared a statement asking the artists to consider the use of stone for this area because of its compatibility with the materials used in the adjacent lobby rotunda. I believe that the artists are willing to work in either terrazzo or stone and will present a proposal that may be adapted to either medium. Both artists have contacted me and expressed their desire to work together as a collaborative team on this project.



CITY AND COUNTY OF
SAN FRANCISCO

design of the Dallas Convention Center was so successful that they would like to combine their talents once again. Because of the time constraint, neither artist has been able to join the other to develop a collaborative submission during the few weeks given to them for proposal development. What will most likely be presented is a conceptual design developed by each of the artists separately. They would like to work together to implement whatever concept is approved.

To assist you in the prioritization of the various public art projects proposed for various areas within the building, I have prepared the following budgetary breakdown to give you some sense of what funding is already committed and what is available for project allocation.

Court House Budget for Art Enrichment as of 9/12/94

Total Maximum Amount Available: \$750,000

Funds Already Spent or Committed

- \$ 4,000 - Phase I artist competition (artists' fees and travel expenses, jurors' honorarium)
- \$50,000 - Lewis De Soto - artist design fee
- \$ 200 - Guest jurors for entry, clerk's corridor and seal competition
- \$20,000 - Ann Preston's design fee and travel allowance for Fourth Floor Family Court Waiting Area
- \$ 7,500 - Maquette fees and travel for finalists for entry, clerk's corridor and seal competition
- \$ 7,500 - Design fee reserved for Clerk's Corridor Project
- \$25,000 - Design fee reserved for Entry competition, lobby grill work and treatment of elevator lobbies (does not include construction document production.)
- \$ 1,000 - Fee for Cost Estimator's services
- \$75,000 - Art Commission administration fee
- \$50,000 - Budget for Fourth Floor Family court Waiting Area
- \$20,000 - Reserve at Judges' request for Lobby Inscription

\$260,200 SUB-TOTAL SPENT OR COMMITTED

\$489,800 AVAILABLE ART ENRICHMENT FUNDS + ANY ARCHITECTURAL CREDITS

PROJECTED COSTS



- \$45,000 - Reserve for additional cost of implementing artist's design for First Floor Clerk's Corridor (whether stone or terrazzo)
- \$50,000 - Jury Assembly Room 8 glass panels includes design, fabrication, transportation, installation and lighting
- \$ 4,000 - Estimated cost of projector and light image for Jury Assembly Room
- \$34,295 - Wainscoting for Jury Assembly Room
- \$86,497 - Furniture costs for Jury Assembly Room (see attached description of furniture and quantities)
- \$50,000 - Contingency (includes any architectural fees associated with design or implementation of art projects.)
- \$20,000? - Construction document and fabrication/project oversight fee for lobby doors, security gates, elevator doors (may be slightly higher)
- \$200,008 available + \$40,000 in architectural credits for lobby security grills. There may also be an additional credit for some of the furniture proposed for Jury Assembly Room (reception counter and high shelving).
- \$240,008 Total Available (without reducing budget of any item or element listed above) for Combined Entry Project (glass treatment, 4 pairs of lobby gates, elevator lobbies) and improved rendering of seal.

Additional Costs or Considerations

1. Still to be determined:

- a. cost of mounting projector in Jury Assembly Room and any electrical requirements.
- b. cost of any structural supports or electrical needs relative to glass panels for Jury Assembly Room
- c. cost of any structural support needed for metaphorical limestone "fountain" for lobby of 4th Floor rotunda
- d. any special lighting needs for "fountain" element
- e. exact amount of architectural credit (if any) for some of elements proposed for Jury Assembly Room.

Pending availability of funds

- 2. Ann Preston's proposal for relief panels in Fourth Floor Family Court Corridor - \$35,000

Depending upon the budgets submitted next week for the combined lobby entry projects, we will know whether we have the funding necessary to implement all of the art projects contained in the Art Plan proposed by Lewis De Soto. This last competition is the missing piece in our financial puzzle. Once all of the figures are in front of you, you may be faced with the difficult task of either

decreasing the scope of an artist's project or eliminating it altogether if it is lowest on your list of priorities. In order to have a thorough understanding of exactly what Lewis De Soto has proposed for the Jury Assembly Room, Lewis will make a presentation at the regular monthly Visual Arts Committee meeting Wednesday, September 21st. His teaching schedule precludes his attendance at our Tuesday meeting. I would urge the architects and a representative from the Judges' Art Enrichment Committee to attend this presentation if at all possible. What follow is a detailed inventory of the kind of furniture proposed by Lewis De Soto for the Jury Assembly Room.

Type	Quantity	Unit Price	Total
Curved Benches	3	\$5,478	\$16,434
Straight Benches	3	\$1,866	\$ 5,598
Low Shelving (4')	2	\$1,647	\$ 3,294
Study Table (32')	1	\$8,651	\$ 8,651
Curved Study Tables	4	\$3,534	\$14,136
Reception Counter	1	\$5,180	\$ 5,180
High Shelving (10')	1	\$4,620	\$ 4,620
Round Tables	4	\$2,026	\$ 8,104
Armless Chairs	32	\$ 640	\$20,480

Please contact me if you have any questions about any of the information contained in this document.

cc: Clyde Cohen
 Joint Venture Architects



PROGRAM GUIDELINES

DATE: September 12, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: Emergency Services Command Center
(911 Center)

BUDGET: \$140,000

Background:

San Francisco has recently reviewed its emergency response system with the result that an entirely new facility will be built, consolidating all of the city's emergency services under one roof.

Currently, 911 and emergency dispatch are divided among three separate agencies in the city. Dispatch sites are cramped, airless and ugly. There are no amenities, no opportunity to escape the tension of work. Inadequate space, amenities and equipment add to the high level of stress, always a major problem in emergency services. 90% of the employees are women who often work swing shifts, arriving and leaving work in the dark, often having to walk a distance to their cars. The new center will alleviate these problems, providing air and natural light, staff lounges and a lunchroom, exercise facilities, and underground parking.

Site:

The 911 Emergency Command Dispatch Center will be located on the south side of Turk Street, between Laguna and Gough Streets.

The Center will be surrounded on three sides by the Margaret Hayward Playground, consisting of tennis and basketball courts, playing fields, and a day care center and playground. These facilities are heavily used by people from the immediate neighborhood and throughout the city. The entire block north of the site on Turk Street is open park space, sloping up to Eddy Street. Surrounding the parks are residential structures including townhouses and apartment buildings, the residents of which are concerned about the impact of the 911 Center on their park and neighborhood.

Program:

Three sites have been identified as possible locations for art work:

Exterior Wall

The first floor of the 911 Center will contain parking for the new facility. A 10 ft. high by 200 ft. long south wall, partially louvered to ventilate the garage, will be a dominant presence next to the playing field. The wall presents an opportunity for a permanent mural or surface design developed in collaboration between an artist and neighborhood youth. Working with the Art Commission, the selected artist will involve area residents in the design and

execution of the wall. Community design input may involve workshops, meetings, and on-site events, so that the resulting wall is seen as an asset rather than intrusion in the neighborhood.

Interior Corridor

Water wall

A central, two-story corridor has been proposed to provide a visual and functional break between the high-stress work areas and employee facilities and offices. Part of the corridor, adjacent to the employee entrance and lounge, will be a restful transition area for the employees, including the presence of water. An artist will be selected to design the water element and to work with other designers of lighting, floor and wall surfaces.

Glazing

The third area proposed for artwork is the glazing giving onto the central corridor and in entry ways. The scope of the artist's project will depend upon available funding.

Budget:

The total artwork budget is \$120,000. This may be augmented with credits from the architectural budget as appropriate. The funding available for each project will be specified as the artists' proposals are further defined.

Timeline:

Application deadline:	October 3
Panel Meeting:	October 18
Art Commission approval:	November 7
Completion of Design Development:	February 15, 1995

Selection: Open competition limited to No. California residents.

Selection Panel: Art Commission liaison, 3 arts professionals
Client Representative, Project Architect

Due to the short timeline and relatively small budget for each project, staff suggests a two-step process. Slides of all applicants will be reviewed by a curatorial committee made up of Art Commission staff and the outside art professionals. A short list of candidates will be brought to the full Selection Panel, for recommendation of up to three artists to receive the commissions.

ACTION REQUESTED:

Approval of program and selection process for the 911 Center.

→ Approval of three of the following as panelists for the 911 Center:
Judy Moran, Joe Sam, Mildred Howard, Lydia Matthews, Terry Ow-Wing,
Dewey Crumpler, David Izu, and Hitoshi Sasaki.

David Kuraoka

Darryl Smith 509 Cultural Center
Walter Hood

X

STAFF REPORT

DATE: September 12, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: Bayview Police Station

Background: In 1991, artist Cheryl Riley was commissioned to design art work for the Bayview Police Station. She proposed works for both the station lobby and the community room. Because of budget constraints, the Art Commission was able to fund only the lobby project, at which point the artist offered to raise funds on her own for the community room. Both the Visual Art Committee and the Police planning officer approved Cheryl's conceptual design and her fund-raising efforts.

Cheryl has received a grant from Esprit Corporation and an NEA design arts grant for a total of \$35,000 to fund the community room doors and wall panels. She intends to raise an additional \$10,000 to complete her original proposal, which calls for wall sconces, a speaker's podium and tables and chairs. Working with staff of the Community Arts and Education Program Cheryl developed a series of workshops at Carver Elementary School to involve children in the design of wall panels.

ACTION REQUESTED:

Approval of final design of doors and wall panels for the Bayview Police Station Community Room.

STAFF REPORT

DATE: September 12, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT UPDATE.

a mindful geography/markings place

REMINDER: The exhibition of public art projects at the Art Commission Gallery will close on September 17, 1994.

MISSION DISTRICT POLICE STATION

Installation of artwork at the Mission District Police Station and Juvenile Facility is scheduled for the last week of September and first week of October. Gary Dwyer's project, *Seven Dancing Stars*, is scheduled for installation on Monday, the 26th. JoeSam.'s birds for the Juvenile Facility lobby and waiting room will be installed during the first week of October. The building will be open for use following the dedication in mid-November.

MOSCONE CONVENTION CENTER

The deadline for applications for the Moscone Convention Center has been extended to September 30. Suggestions of potential candidates can still be accepted through September 21. The Selection Panel will meet for the slide review on November 4 or 7. Interviews will be held in late November or early December.

MUNI METRO CONSTRUCTION FENCE MURALS

Artists:

Johanna Poethig

Jamie Morgan

Rigo '94

Together With Style

Senay Dennis

Precita Eyes Mural Center

Beginning in late September or early October, groups of muralists will begin painting on the construction fence surrounding the Turnback Project at Embarcadero between Market and Folsom Streets. The project involves individuals from a broad cross-section of the San Francisco community. Artists were encouraged to bring other San Francisco residents into the process. As a result, among others, participants will include clients of Creativity Explored and youth from the Mission District.

MEMORANDUM

TO: Fellow Commissioners

FROM: William Meyer

DATE: September 15, 1994

RE: 94.014 - 10.02 Art Commission Gallery

Enclosed are conceptual sketches of two proposals for preserving the Art Commission Gallery's presence on Grove Street.

The plan is based on the following assumptions:

- The continued presence of the gallery function in the Civic Center is desired not only by the Art Commission, but by the arts community and the general public as well.
- Additional automobile parking in the Civic Center area is not needed since the existing underground garage is under utilized.
- The cost of a proposal for preserving the gallery should be approximately the same as the DRE's plan for a paved and fenced parking lot.
- The cost of providing seismic reinforcement and foundations in order to retain the entire gallery building is prohibitive.

The proposals have the following general characteristics. In both cases, the building lot (#16) and the vacant lot (#21) to the west would be paved and landscaped to accommodate an outdoor sculpture and mural area.

A. Streetwall plus Grand Fence:

- The streetwall of the building would be retained and seismically strengthened using sprayed-on concrete, or some other approved technique, on the back (south) side.
- The existing doors would remain along with the two windows. The remaining structure would be about 4 feet deep in order to accommodate closure of the south side of the wall and to protect existing entry door jambs.
- The remainder of the building would be demolished.

A tall metal fence similar in scale and concept to the fence between the Opera House and War Memorial (see attached photograph) would enclose the remainder of the north property line and the entire length of the south property line.

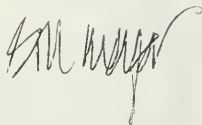
- The two existing windows would serve as "storefront" display windows for small works of art.

B. Grand Fence:

- The entire building would be demolished and a tall fence would be placed along the north and south property lines.

With either proposal, the Art Commission Gallery presence, with some programatic changes, could continue to remain next to City Hall.

WTM:kt
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A handwritten signature in dark ink, appearing to be 'SM Wagon', written in a cursive, stylized script.



NESS

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TURK

LARKIN

MISSION

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O'FARRELL

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ASH ST

OPERA HOUSE

DAVIES SYMPHONY HALL

FED BLDG

STATE BLDG

CITY HALL

CIVIC CNTR

GROVE ST

CIVIC ALD

DALE PL

BREEN

LIB

GOLDEN GATE

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STATE BLDG

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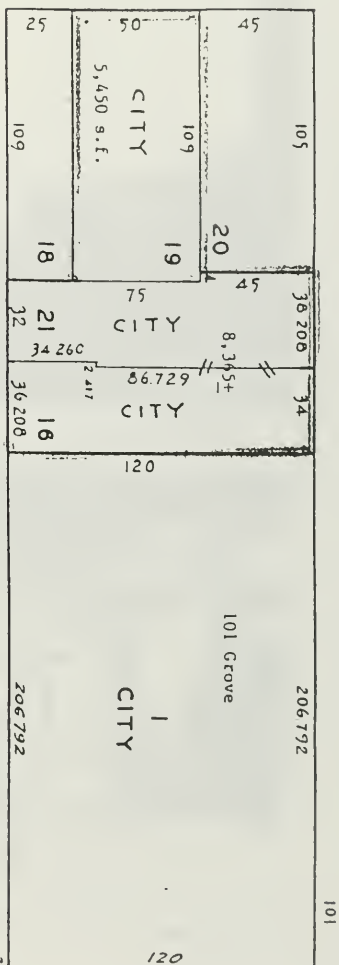
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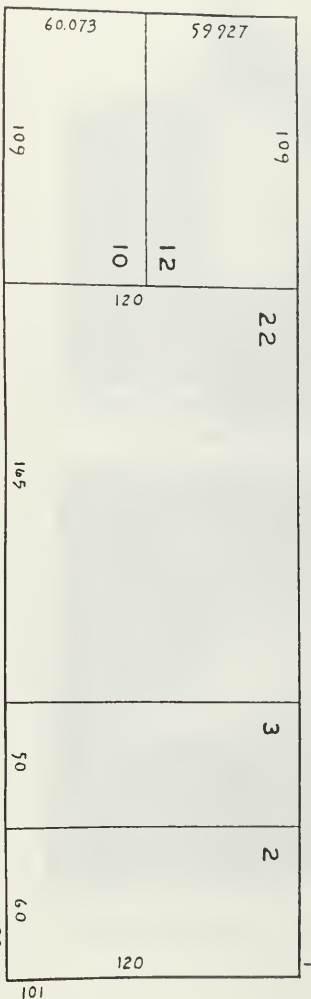
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VIEW OF NORTH FACE OF ART COMMISSION GALLERY



VIEW OF GRAND FENCE AT OPERA HOUSE / WAR MEMORIAL



VIEW OF NORTH FACE OF ART COMMISSION GALLERY



VIEW OF GRAND FENCE AT OPERA HOUSE / WAR MEMORIAL





B.

October, 1994



SAN FRANCISCO ART COMMISSION

A G E N D A

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, October 19, 1994

3:00 P.M.

25 VAN NESS AVENUE, Suite 70

PROGRAM

LEONARD COLLECTION
JULIE CHEN RECTOR
COMMUNITY ART
& EDUCATION
JULIA MITHONIS CONCERTS
PUBLIC ART PROGRAM

JOHN BURTON LICENSE
SUITE 70
415 252 2581

COMMUNITY GALLERY
155 GROVE STREET
415 554 9682

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

3:00 I.

Consent Calendar

A. Motion to approve the final design and to accept with gratitude the bust of George Moscone by Spero Anargyros donated by John Burton for the Civic Art Collection.

B. Motion to approve mural design by Laboria Moore for the Bayview Opera House.

C. Motion to approve mural by Precita Eyes for the Alemany Housing Project.

D. Motion to approve mural design by Johanna Poethig in collaboration with artists Erika Clark-Shaw, Sofia Sigmund and Elizabeth Raybee and with neighborhood youth for the South of Market Recreation center.

E. Motion to authorize final payment to JoeSam. on contract #2830004 for completion and installation of artwork at the S.F.P.D. Juvenile Facility.

F. Motion to accept JoeSam.'s birds for the S.F.P.D. Juvenile Facility into the collection of the City and County of San Francisco.

G. Motion to approve an increase in Ayc Ltd.'s (Alice Aycock) fabrication contract for the conical stairs by \$5,595 to pay for labor and materials and performance bonds.

H. Motion to authorization Civic Art Collection Manager to assign temporary locations for works of art located in public area of City Hall during the seismic retro-fitting of the building.



CITY AND COUNTY OF
SAN FRANCISCO

I. Motion to authorize the Director of Cultural Affairs to enter into an agreement for design services for work on the canopy design for the Muni Metro Extension Platforms on the Embarcadero with any one or two of the following artists: Robert Catalusci, Kent Roberts, Anita Margrill, Anna Valentina Murch, Michael Brown.

J. Motion to authorize the purchase of a Video Electronic Signage and Delay Unit specially designed by artist Jim Campbell for the Muni Metro Platform at 19th Avenue for a total of \$12,000. (Includes installation costs.)

K. Motion to authorize the purchase of a specially designed binocular unit with a video camera for installation by Patrick Fitzgerald for installation of the 19th Avenue Muni Metro Platform for a total of \$4,000, including all installation costs.

I. Motion to authorize the purchase of an art project by Leonard Hunter entitled, "Jacob's Latter" for installation on the 19th Avenue Muni Metro Platform for a total cost of \$4,100, including all installation costs.

J. Motion to authorize the purchase of two art projects entitled, String Wind Harp and Aeolean Harp to be designed and installed by Leonard Hunter and/or Sheila Ghidini for a total of \$5,000, including installation.

K. Motion to authorize approval of selection panel recommendation of artist Chip Sullivan for SF Art Commission Gallery's City Site Program, pending resolution of budget.

L. Motion to approve mural design by Mary La Jackson for community -based project in the Bayview District.

M. Motion to approve mural design developed by children from the Washington Carver School in the Bayview District for a community-based project.

N. Motion to authorize modification or termination of agreement with Contraband for the Market Street Art in Transit Program to cancel the remaining two performances.

- 3:05 II. Market Street Art in TRansit
Eleanor Beaton
Request for approval of Selection Panel recommendations for 1995 Program Cycle.
- 3:15 III. New Chinatown Park
Jill Manton
Presentation of Lam Po Leong's design proposal for Terrazzo Medallion and request for approval.
- 3:25 IV. Civic Center Courthouse
Jill Manton
Presentation and request for approval of revised design by Norie Sato and Bill Maxwell for First Floor Clerk's Corridor and request for authorization to enter into contract with artists.
- 3:45 V. Embarcadero Historical and Interpretive Signage Project
Jill Manton
Request for approval of text and imagery for North Embarcadero
- 4:00 VI. Civic Collection
Debra Lehane
A. Simon Bolivar Statue
Request for conceptual approval for the relocation of statue from U.N. Plaza to an alternate location in the City to be determined.
B. Discussion regarding Marian Simpson WPA mural in City Assessor's office and impact of seismic work to mural.
- 4:20 VII. Fire Station #37
Susan Pontious; Wang Po Shu
Review of revised proposal for art component; possible action includes either approval or revised proposal or cancellation of project.
- 4:40 VIII. Art Gallery
A. Report on Artist Slide registry
B. Report on status of building and visual exhibition space.

- 4:55 IX Airport
Susan Pontious
A) Project update
B) Review of project proposals by Keith Sonnier
and Kathryn Gustafson; approval of design
development contract for each artist
C) Request for appointment of Commission
liaison to sit on selection panel for light rail
stations
D) Increase Roger Berry's contract by \$5,000
for additional work by technical consultant for
sound and video projects

- 5:10 XI Staff Reports
A. New Main Library
B. Promenade Ribbon Project
C. Sunnydale Pump Station
D. New Tenderloin Recreation Center
E. Gateway Sculpture Project

- 5:25 XII Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market,
one-half block from the building.

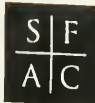
9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.



SAN FRANCISCO ART COMMISSION

MINUTES

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, October 19, 1994

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SYMPHONY CONCERTS
PUBLIC ART PROGRAM

The meeting was called to order at 3:20 p.m.

Commissioners Present:

Anne Healy, Chair

Dodie Rosekrans

Rod Freebairn-Smith

Staff Present:

Jill Manton

Jason Tannen

Susan Pontious

Debra Lehane

Eleanor Beaton

Tonia Macneil

Rich Newirth

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

I. Consent Calendar

(A. Motion to approve the final design and to accept with gratitude the bust of George Moscone by Spero Anargyros donated by John Burton for the Civic Art Collection.)*

* removed for Committee discussion.

B. Motion to approve mural design by Laboria Moore for the Bayview Opera House.

C. Motion to approve mural by Precita Eyes for the Alemany Housing Project.

D. Motion to approve mural design by Johanna Poethig in collaboration with artists Erika Clark-Shaw, Sofia Sigmann and Elizabeth Raybee and with neighborhood youth for the South of Market Recreation center.

F. Motion to authorize final payment to JoeSam. on contract #2830004 for completion and installation of artwork at the S.F.P.D. Juvenile Facility.

F. Motion to accept JoeSam.'s birds for the S.F.P.D. Juvenile Facility into the collection of the City and County of San Francisco.



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G. Motion to approve an increase in Ayc Ltd.'s (Alice Aycock) fabrication contract for the conical stairs by \$5,595 to pay for labor and materials and performance bonds.

H. Motion to authorize the Civic Art Collection Manager to assign temporary locations for works of art located in public area of City Hall during the seismic retro-fitting of the building.

I. Motion to authorize the Director of Cultural Affairs to enter into an agreement for design services for work on the canopy design for the Muni Metro Extension Platforms on the Embarcadero with any one or two of the following artists: Robert Catalusci, Kent Roberts, Anita Margrill, Anna Valentina Murch, Michael Brown.

J. Motion to authorize the purchase of a Video Electronic Signage and Delay Unit specially designed by artist Jim Campbell for the Muni Metro Platform at 19th Avenue for a total of \$12,000. (Includes installation costs.)

K. Motion to authorize the purchase of a specially designed binocular unit with a video camera by Patrcik Fitzgerald for installation on the 19th Avenue Muni Metro Platform for a total of \$4,000, including all installation costs.

L. Motion to authorize the purchase of an art project by Leonard Hunter entitled, "Jacob's Ladder" for installation on the 19th Avenue Muni Metro Platform for a total cost of \$4,100, including all installation costs.

M. Motion to authorize the purchase of two art projects entitled, String Wind Harp and Aeolean Harp to be designed and installed by Leonard Hunter and/or Sheila

Ghidini for a total of \$5,000, including installation.

K. Motion to authorize approval of selection panel recommendation of artist Chip Sullivan for SF Art Commission Gallery's City Site Program, pending resolution of budget.

L. Motion to approve mural design by Mary La Jackson for a community - based project in the Bayview District.

M. Motion to approve mural design developed by children from the Washington Carver School in the Bayview District for a community-based project.

N. Motion to authorize modification or termination of agreement with Contraband for the Market Street Art in Transit Program to cancel the remaining two performances.

Staff requested that item #A be removed from the consent calendar. The revised consent calendar was approved.

ORDER: Motion to accept consent calendar as revised.

MOTION: Commissioner Rosekrans
SECOND: Commissioner Freebairn-Smith
VOTE: Unanimous

II. Market Street Art in Transit

Eleanor Beaton reported that the Selection Panel meeting for the MSAITP was held on Friday, October 14, 1994. Panelists were: Arnold Kemp: Artist, Writer, and Program Assistant, Yerba Buena Center for the Arts; Chris Robbins: Media Artist, Educator, and Co-Director, New Langton Arts; Hilda Shum: installation artist; Victor Mario Zaballa: Visual and Performing artist.

The Panel's final recommendations include 5 Open Site projects, with 5 alternates and 6 kiosk display projects. Alternates for the Open Site projects were identified in case a primary project should encounter implementation difficulties or in case money and time should become available to add an additional project.

Staff requested approval of the following Selection Panel recommendations for Program Cycle 4 of the Market Street Art in Transit Program, contingent upon permits and permissions from private property owners and City agencies:

*Susan Schwartzenberg, a commission of up to \$8,000 for the creation of a Market Street Touring Journal, a combination map, alternative walking tour guide and personal journal of Market Street, contingent upon submission of a detailed distribution plan.

*Toni Hafter and Teatro Sabor, a commission of up to \$7900 for "El Volado Flies" a series of 8 lunchtime performances of "God and the Million Dollar Transfer", which deals with social issues and multicultural concerns, aboard the Mexican Bus, after it stops along Market Street to pick up passengers.

*Life on the Water/Eco Rap, a commission of up to \$6000 for "Street Life/Street Sounds" a project which will commission literary/musical artists: AK Black, Rico Gonzalez and Piri Thomas to create site specific, spoken word works about Market Street, to be presented, in collaboration with youth in Eco-Rap's arts education program, during a 1 day event with 5 performances along Market Street.

*Pearl Ubungen Dancers and Musicians, a commission of up to \$7985 for the creation and three performances of "Refugee" a dance theater piece on issues of homelessness and displacement, using stories from the Tenderloin community as part of the sound score, to be presented at UN Plaza.

*Zaccho Dance, a commission of up to \$8300 for the creation and five performances of a site specific aerial performance work with choreography derived from the architectural and cultural history of one of Market Street's theater buildings.

*Josie Iselin in collaboration with Stephanie Cress and Kathryn Weinstein, a commission of up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for "RE:invest in the City" a project using film- noir images and familiar phrases to address violence.

*Ruth Morgan, up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for "In Recovery" a photographic /text series celebrating pro-social lives of ex-offenders.

*Johanna Poethig, up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for a collaboration with jail inmates to deconstruct media and marketing images aimed at low income neighborhoods, and create alternative, positive ads

*Gretchen Vitamros, up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for a project using ad imagery as a basis for addressing consumption.

*Ira Watkins and Larry Clark, up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for a project showing Market Street scenes.

*Domingo Nuno, up to \$6800 for the creation of 6 camera-ready artworks and a 24 poster kiosk display for "Souvenirs from Revolution to Market", collaged computer images addressing intercultural dialogues.

And:

approval of the following as alternates for open site projects contingent upon obtaining permits and permissions from private property owners and City agencies as needed:

*Maritza Perez, a commission of up to \$5,000 for a 6 week storefront window installation dealing with issues of mass migration, politico-economic blockades and immigration laws, using neon lights, rear view projection, bricks, metal and wooden boats, sound and sand.

*Suzanne Cockrell and Nina Ackenberg, a commission of up to \$8078 for "SubText" a projection of black and white imagery in the Muni transit tunnel between Van Ness and Church Street.

*Keith Hennessy and K Ruby, a commission of up to \$7435 for the "Blue Family"- 2 six hour performances using costumes, buffoonery, folk spectacle and ritual forms in procession along Market Street, and performing extended scenes at 5 sites.

*Ray Beldner and Sarah Klein, a commission of up to \$6217 for a site generated sculpture installation in Hallidie Plaza that utilizes clothing and stories from Market Street.

*Soon 3, a commission of up to \$8000 for 4 performances of "Peek" an interactive performance architecture work utilizing a 72' x 20' structure in which the audience looks through round openings at a performance.

And:
approval of a contingency amount of \$1500 for
implementation of Cycle 1 Projects of the Market Street
Art in Transit Program.

ORDER: Motion to approve the Selection Panel
recommendations for the 1995 Program Cycle as
presented.

MOTION: Commissioner Rosekrans

SECOND: Commissioner Healy

VOTE: Unanimous

III. Civic Center Courthouse

Jill Manton reported that the architects and judges had
reviewed Norie Sato and Bill Maxwell's revised design for
the First Floor Clerk's Corridor, and were pleased with
the result.

Norie Sato described the building lobby as designed by
the architects, in particular the boat-shapes used in the
counter area and center tables. The tables will be made
of cherry wood with zinc trim. Table tops, counters, and
a wide band edging the floor will be a sand-colored
limestone. The artists propose to create a terrazo floor
of a single color, with metal zinc dividers in a wavy
pattern to represent waves. The artists have proposed a
hue of blue for the floor, however they have not yet
reached an agreement on the color with the architects and
judges. This will be resolved through a collaborative
design process with the architects and will be brought
back to Committee for review and approval.

The Commission recommended that the wave pattern and
color be varied so as to appear more natural. It was
recommended that the artists themselves install the zinc
strips for quality control. Samples will be made to work
out the details of color and pattern prior to
installation.

ORDER: Motion to approve the conceptual proposal by
Norie Sato and William Maxwell for treatment of the floor
in the First Floor Clerk's Corridor of the Civic Center
Courthouse.

MOTION: Commissioner Healy
SECOND: Commissioner Rosekrans
VOTE: Unanimous

IV. Civic Collection
A. Simon Bolivar Statue

The U.N.50 Committee is planning to locate granite inlays in U.N. Plaza to commemorate the 1945 signing of the U.N. charter. The Committee has requested that the Art Commission consider the relocation of the Simon Bolivar statue now located at the Hyde Street side of the Plaza, and has offered to fund relocation costs.

Debra Lehane reported on her research into the origins of the statue. The statue was donated by the Venezuelan government. Then-Mayor Dianne Feinstein selected the site for the statue, although the Art Commission at the time was not in favor of the location. The Commission's resolutions of acceptance do not restrict the gift in any way.

The Visual Arts Committee directed Lehane to contact people from the original committee and get the community involved in the decision. Lehane reported that she was working with the committee to find a new location for the statue and was tentatively considering the intersection of San Jose and Dolores Streets.

ORDER: Motion to consider relocation of the Simon Bolivar statue from its present location at the Hyde Street side of U.N. Plaza, to an undetermined alternate location in the City.

MOTION: Commissioner Healy
SECOND: Commissioner Rosekrans
VOTE: Unanimous

B. Marian Simpson mural

Debra Lehane, Tony Lyons, Bureau of Architecture project manager, and Rob Cole, Carey and Company, reported on the impact of seismic work in City Hall on the Marian Simpson WPA mural in the City Assessor's office. The wall behind the mural has been stressed and the mural torn. The wall must be strengthened.

Lehane reported that she had spoken with Harvey Jones, curator of the Oakland Museum, to determine the importance of the mural. Marian Simpson was one of few

women artists in the program whose art careers started in the WPA; the Assessor's mural is believed to be her largest piece. Because the mural is unique, Lehane recommends trying to save the mural. If the Commission decides the mural is of enough significance to save, the City Hall Seismic Program will repair the wall from behind in an effort to preserve the mural. The project will also finance research to determine how best to repair the wall and the mural damages which are attributed to the earthquake of 1989. The Committee was informed that a team of individuals will research the appropriate method of repairing the wall and mural. Debra Lehane will provide a progress update to the Committee at the November meeting.

C. Moscone Bust

Debra Lehane presented photographs of the completed bust of George K. Moscone designed by Spiro Anargyros. The bust is donated by John Burton to the Civic Art Collection, and will be located at City Hall. Lehane asked the committee to approve the final design and accept the gift into the collection.

ORDER: Motion to approve the final design and to accept with gratitude the bust of George Moscone by Spiro Anargyros donated by John Burton for the Civic Art Collection.

NOTION: Commissioner Healy
SECOND: Commissioner Firebarrn Smith
VOTE: Unanimous

V. Fire Station #37

Susan Ponton's explained that the original project proposed by Wang Po Shu for the Fire Station had to be modified twice due to architectural changes. Po Shu had made a new proposal which will cost an additional \$8,800, funds which are available in the artist's current contract. The architects and client are not enthusiastic about the new proposal.

The Committee agreed to offer the artist the option to produce a third proposal.

ORDER: Motion to disapprove the third proposal by Wang Po Shu for Fire Station #37.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOIE: Unanimous

ORDER: Motion to offer Wang Po Shu the opportunity to submit a fourth proposal for Fire Station #37. Should the artist decline the offer, the contract will be terminated.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOIE: Unanimous

VI. Art Gallery

A. Report on Artist Slide Registry
Gallery Director Jason Launen reminded commissioners that slides of the 97 artists who are members of the Artist Slide Registry participating in Open Studios are on display in the windows of the Art Commission Gallery during the month of October. Slides are shown every evening from 7:30 to midnight. The project is a positive way to connect with an outside, artist-generated event.

B. Report on status of building and visual exhibition space.
Jason Launen reported on the Supervisors' hearing on the gallery. The Board has asked the City Attorney to draft legislation to allow continued staff access to the building at 155 Grove Street for window installations and to support the continued presence of The Gallery in Civic Center.

Commissioner Posekrans arranged a meeting between Art Commission members and staff and war Memorial Board President Tom Horn and member Francesca Nally regarding the gallery's use of the old museum bookstore space. The members of the Board were favorably disposed to the Commission's proposal. The Commission's request will be presented to the Board's ad-hoc committee on space. The Visual Arts Committee encouraged launen to make a visual presentation to the ad hoc committee and to request use of the entire 1500 square feet.

VII. San Francisco International Airport
Time Perkins, a sound artist, has been working with Roger Berry to assess the possibilities and requirements for multi-media works in the expanded International Airport. Susan Pontious requested that the Committee approve an

increase in Roger Berry's contract to fund the continued work of Tim Perkis as a subcontractor on the project.

ORDER: Motion to approve an increase of \$10,000 in Roger Berry's Airport Master Plan contract #2830009 for additional consulting work by Tim Perkis.

MOTION: Commissioner Healy

SECOND: Commissioner Freebairn-Smith

VOTE: Unanimous

Pontious requested appointment of a liaison to sit on the selection panel for the light rail stations. Rod Freebairn-Smith agreed to act as liaison.

VIII. New Main Library

Susan Pontious reported that the cost of the stairs designed by Alice Aycock will consume a portion of the budget currently designated for the works by Lothar Baumgarten. She will write a letter to the artists informing him that budget considerations will require cancelling his projects.

IX. Promenade Ribbon Project

Jill Manton reported that a meeting will soon take place with upper management of DPW to discuss the Art Commission's dissatisfaction with the finish of the ribbon on the South Embarcadero and to explore whether any sort of "reparation damages" will be available so that the Commission can undertake to ameliorate the finish of the ribbon.

XI. New Tenderloin Recreation Center


Jill Manton reported that the three projects will be completed and installed by late November or early December.

XII. Gateway Sculpture Project

Jill Manton reported that the installation of the Mark DiSuvero sculpture is on hold while waiting for the Port and Redevelopment Agency attempt to resolve their dispute over South Beach Park.

The meeting was adjourned at 6:20 p.m.

Prepared:



Tonia Macneil, Curator, Public Art Program



SAN FRANCISCO ART COMMISSION

STAFF REPORT FIRE STATION #37

DATE: 10/7/94

TO: Honorable Members of the Visual Arts Committee

FROM: Susan Pontious

RE: Revised Proposal from Wang Po Shu for Fire Station #37

I have received the attached financial report for funds already expended by the artist, as well as a revised budget for his revised concept.

Unfortunately, it appears that rather than being able to use the elements he has already fabricated, he will have to recast the puddles to achieve the necessary friction coefficient. This would require spending an additional \$4,500. Other additional costs would bring the figure to \$6,800. Although sufficient funds remain in the contract for this work, the curatorial staff have concerns about investing these remaining funds in the project.



CITY AND COUNTY OF
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FINANCIAL REPORT: FIRE STATION #37 ARTWORK.

Period from beginning of Contract- June 28, 1993 -to the writing of this report- October 5, 1994.

Calculation of charges on original artwork.(Appendix C on Contract)

Artist Fees	\$ 3,500.00
Labor, Materials, and other costs	\$ 10,620.00
Insurance	\$ 500.00
Plaque	\$ 600.00
Contingency	\$ 580.00
	<u>+</u>
Total Contract	\$ 15,800.00

Payment received by the artist from The Arts Commission

Progress payment No.1 (June 30, 1993)	\$ 5,266.66
---------------------------------------	-------------

Expenditure already paid out by the artist to subcontractors

1	Cincinnati Surgical Company (Tuning forks.)	\$ 199.94
2	Bud Schmitt (casting of bronze puddles. welding of studs and tuning forks.)	\$ 3,000.00
3	Atlas Metal Spinning Co.(Copper hemispheres. material and fabrication.)	\$ 1,166.88
4	Joyce Bros. Metal Works, Inc.(Fabrication of sphere and setting socket with front panel and tuning fork.)	\$ 1,000.00
		<u>+</u>
Total		\$ 5,366.82

Remaining budget	\$ 15,800.00
	\$ 5,366.88
	<u>-</u>
	\$ 10,433.12

NEW BUDGET FOR THE REVISED ARTWORK

Comment

Please note that the expenditure paid to the subcontractors by the artist has already exceeded the payment received from the Arts Commission, which means that the artist has not been receiving any artist fee payment during the project. A second payment for the continuation of the project is therefore requested by the artist.

Given the remaining budget minus the artist fee, the new budget for fabrication, materials, and installation of the revised design of the artwork is $\$10,433.18 - \$3,500.00 = \$6,933.18$

After researching into the possibility of modifying the existing puddles-adding the new designs and the friction coefficient pattern necessary, it is estimated to be more cost effective to recast the Puddles. In this way, all the new elements needed, will be incorporated into the mould making stage. This will guarantee the aesthetic integrity of the artwork and to keep the cost within the remaining budget.

New Budget

Materials and fabrication of the redesigned artwork components,	
Installation and other costs	\$ 4,500.00
Insurance	\$ 500.00
Plaque (projected to have maximum information, includes diagrams.)	\$ 1,200.00
A special postcard printed with a black and white image of, and	
Geomantic information about, the artwork	\$ 200.00
Contingency	\$ 400.00
	<hr/>
Total of new budget	\$ 6,800.00

REVIS'D DESIGN OF THE ARTWORK. FIRE STATION. Three bronze "puddles" expressing the frozen state of the old fashion on glass contained liquid chemical fire extinguishers upon impact on the ground.

REVISED GEOMANTIC CONSIDERATION. The tonal ratio of the now three tuning forks are recalculated to be G B^b C. G at the entrance, B^b on the ramp, and C on the sidewalk. This ratio is also expressed: In the progressive volumes of the castings of the puddles; The distances between them; as well as the fact that these puddles literally create an ascending and descending scale of frequencies on the ramp itself.

NOTE: The fundamental concept as well as the formal and geomantic integrity of the artwork is conserved through this change, even though there is a drastic change to the original site plan.

NEW SIDEWALK
DRIVE & CURB
FROM PROP LINE
TO PROP LINE

Ground Plan showing positions of
the three inlay puddles.

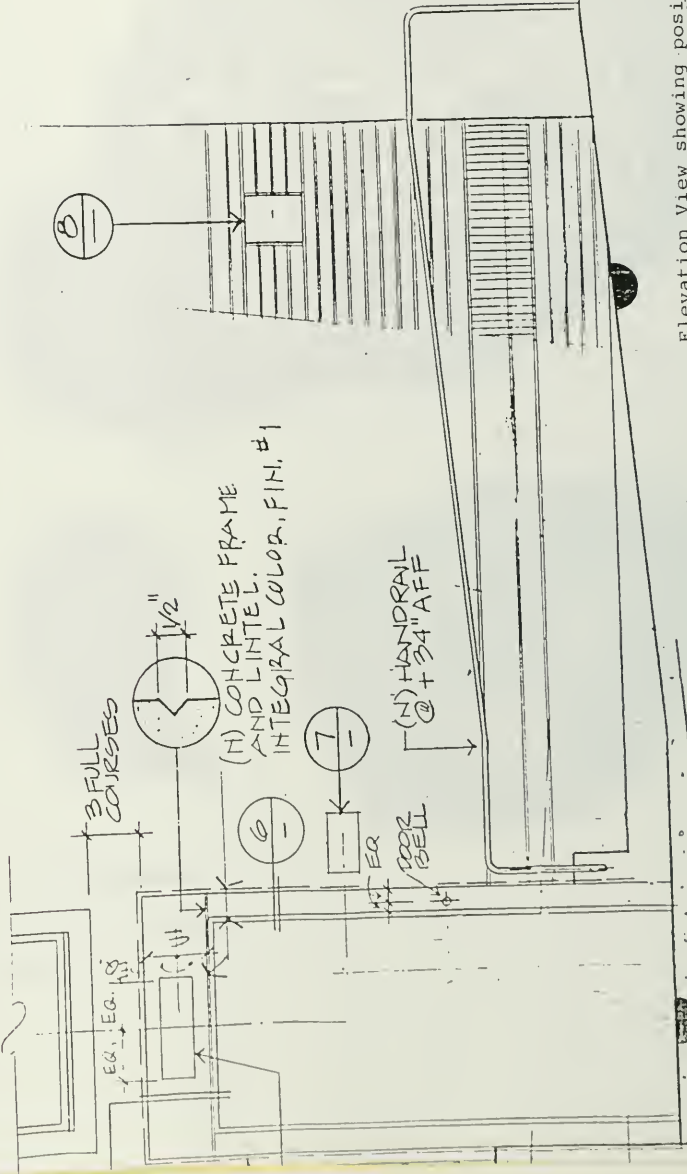
RESTORE (E) CONT. SIDEWALK AS
REQUIRED, BY REMOVAL OF
UNDERGROUND FUEL TANK

4" = 1'-0"

49' - 5 1/2"

ELEVATION DOOR # 13

1/2" = 1'-0"

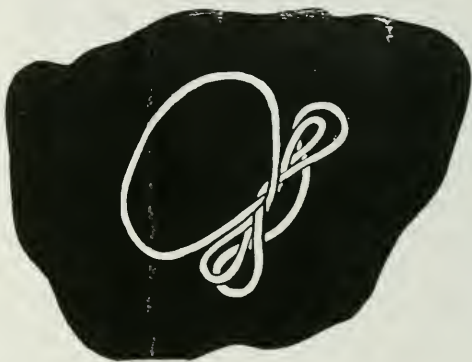
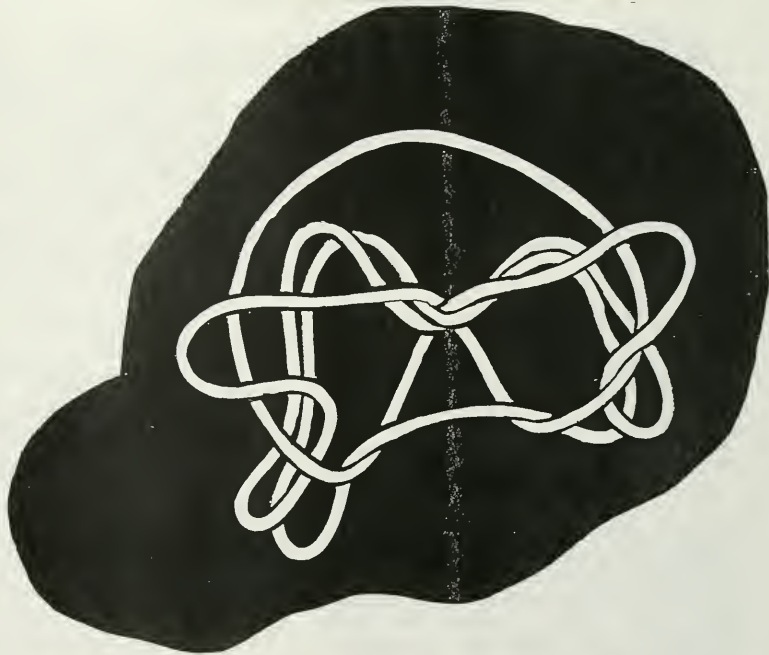


Elevation View showing positions of the ilays.

1/2" = 1'-0"

(E) ERIC
TO REM.

(S)



Designs on the "Puddles"
Depth + texture of images
not yet defined.

the POTRERO Community Voice

Published Monthly by the Potrero Boosters & Merchants Association

SERVING THE COMMUNITY SINCE 1926

SEPTEMBER

MEETING - SEPTEMBER 27, 1994

Date: Tuesday, September 27, 1994
Time: 7:00 PM Refreshments
7:30 PM Business Meeting
Place: Potrero Hill Library, 1616-20th St.
Btw. Connecticut & Arka s Sts.

AGENDA: Ballot Measures

Be Knowledgeable; your members are taking their time to study both sides of an issue, so that they may present it to you at the meeting. Come and be informed. There will be three minutes for the presentation of each side and four minutes for questions from the audience. Unfortunately, there will not be time for all measures. The executive board has selected the following:

A,B,C,D are all bond issues; so they will be presented as a unit by Richard Reynolds. (San Bruno Jail, Main Library/Asian Art Museum, City Hall Improvements, Sewer Revenue.)

G Building Inspection commission presented by experts.

I. Rent Control by Ellen Kernaghan,

L. Election task force (districts) by Babette Drefke

O. Downtown Transit Assessment by Jean Nebitt.

P. Ferry Building & Pier 52 by Dick Millet.

Q,R. Neighborhood Crime Prevention, Youth Commission by Mickie Ostler.

Meet the candidates at the Coalition for S.F. Neighborhoods meeting Tuesday, October 18, 1994, 7:00 PM at 900 Seventh Street off Townsend. Beautiful building, ample parking. Potrero Boosters and Merchants Association are the volunteer hosts for the evening. Come meet your old friends and make new ones from the other neighborhoods. October 18. See you there?

FIRE STATION #37, Wisconsin St.

On August 15th there was a public meeting of the S.F. Art Commission Design Committee to review revised design proposals for seismic upgrade and improvements, not restoration, of our Wisconsin Street Firehouse. This is a "Landmark" building. The intent is to take \$400,000 and 1,600 sq.ft. out of the previous design. Also to preserve, not restore, the existing facade. That means repair & remodel the existing building and add a 25' x25' 3-story structure to the rear of a vacant lot next door, creating a parking lot behind a wood fence for the firemen, ugly! The art budget is a plaque in the handicapped ramp, ouch! This ART MONEY would be better spent on restoration items, light fixtures etc. This new design has not yet been presented to the Potrero Hill community by the City Architect. It needs our help.

PREFERENTIAL PARKING

Preferential Parking is still in the organizing and discussing stage. More people are beginning to realize things are happening. The turn-out for the last meeting rocked the house. So, the next meeting, October 13, might be at the Carr Auditorium, where facilities are more suitable for a large meeting. Check the notices for October 13.

There was general opposition to placing meters on the streets. One place they might be approved is behind the hospital on 22nd and on Vermont Streets. Neighbors felt that meters on their streets would defeat any benefits of Preferential Parking. Holding up the whole process, is really the garage dragging its tail. To avoid a catastrophe the garage should open the same time Preferential Parking goes into effect.

Vermont Street, behind the hospital, should be open for two way traffic and eliminate some congestion at Potrero & 23rd Sts. The hospital parking should move into the Garage. Next meeting, October 13, 1994, 6:30 P.M. - 8:30 P.M.

BANK RELOCATED

The BANK OF AMERICA at Alameda & Rhode Island, is moving to FASHION SQUARE by the end of the year. They've sold the building to Cresco, a restaurant supply and equipment company. That's further away from Potrero Hill. Our hopes have always been that a bank would move up or at least closer to the hill to serve the community better.

CITY PLANNING ISSUES

Case No. 94.196C CONDITIONAL USE: 1099 Mississippi St./25th St.: 10 Unit residential development, 28 ft. high on a 100 x 100 ft. lot with 12 parking spaces. The lot is zoned M-1, industrial, but there is a request for rezoning to Residential on that and other properties in the area. This is the owner's 3rd development proposal for the property; they are improving. Ten units, 28 feet high is about right, but the design, by Hawk L. Lee, an engineer, leaves much to be desired. The design needs an architect. The owner, engineer, the owner's consultants (realtors) have been meeting with the Planning Dept. to determine the "conditions of this use" on the property. Local neighborhood meetings are to follow. Planning Dept.: Lou Andrade 5586323.

P.S.: J. Official Newspapers explained by Frank Gauss.

November, 1994



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, November 16, 1994
3:00 P.M.

MINUTES

The meeting was called to order at 3:25 p.m.

Staff present:

Joanne Chow Winship, Director
Tonia Macneil
Susan Pontious
Jason Tannen
Eleanor Beaton
Debra Lehane

Commissioners present:

Anne Healy, President
Rod Freebairn-Smith

STREET ARTISTS LICENSES
SUITE 70
415.252.2581

I. Consent Calendar

A. Motion to accept *Companion Place, a Complement to the Comfort Garden*, by Peter Richards, into the Civic Art Collection of the City and County of San Francisco.

B. Motion to approve a contract in an amount not to exceed \$27,600, with artist Jody Pinto to collaborate with the Utilities Engineering Bureau and Water Department in developing a master plan, program and art concept for the Millbrae Water Facility.

C. Motion to authorize final payment to Gary Dwyer for completion of work on contract #2820023, to provide a work of art for the Mission District Police Station, contingent upon re-installation of artwork.

D. Motion to authorize transfer of sponsorship and maintenance of "Food for Thought: An Urban Apple Orchard" from artist Susan Leibovitz Steinman to the Hayes Valley Neighborhood Association, contingent upon a memorandum of understanding approved by the City Attorney.

E. Motion to approve purchase of the following artworks for the Skilled mental Health Nursing Facility: *Horse Hill*, hand tinted photograph by Sally Wetherby for \$500; *Forgotten Treasures*, a color etching by



CITY AND COUNTY OF
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Xavier Viramontes for \$250; *Potrero Hill*, an oil on canvas by Kenneth Kewley for \$1500; *Red Trucks, Silo*, an oil on canvas by Carla Markwart for \$700.

F. Motion to authorize a reduction in Wang Po Shu's contract for Fire Station #2 by \$6,,933.18, and return the balance to the Bureau of Architecture.

G. Motion to extend Genevieve Baird's contract to December, 1996, for the Market Street monuments, and to increase her contract by \$20,000.

H. Motion to extend Tracy Power's contract to December, 1995, and to increase her contract by \$17,000 for treatment of the statue of Juan Hidalgo in Mission Dolores Park.

I. Motion to extend Dale Kronkright's contract to December 1995 and to increase his contract by \$30,000 for treatment of the statues by Bufano in Valencia Gardens.

J. Motion to approve mural design for Hospitality House sponsored by the Mural Resource Center, subject to staff approval.

Staff requested that Item J be revised to add the phrase "subject to staff approval". The consent calendar was approved as revised.

MOTION: Commissioner Freebairn-Smith
SECOND: Commissioner Healy
VOTE: Passed

II. Art Commission Gallery

A. Ongoing Exhibitions

Gallery Director Jason Tannen reported that John Ammiratti has installed large-scale shadow figures on paper in the windows of the Art Commission Gallery. They will be in place through December 10, and will be spot-lit during the evening hours. The large-scale drawings of people's shadows were generated as part of the artist's Market Street Art in Transit project.

B. Future of the Gallery

Fannen reported that the War Memorial Ad Hoc Facilities Committee has decided to loan the former bookstore space to the U.N. 50 Committee until June and will not consider other tenants until then. There are other contenders for use of the space, including the Office of Public Assistance, which provides information and aid to members of the public. Commissioners noted the need to work actively to support the Commission's bid for the space.

The Commission's ad hoc committee on the gallery was scheduled to meet on Tuesday, November 22nd.

III. San Francisco International Airport

A. International Terminal

Susan Pontious introduced Vito Acconci, who presented his proposal for art work at the new International Terminal. Acconci, at the urging of the architect, had focused on the light-rail stations within the terminal. He proposes a flexible system formed by pivoting the floor/ceiling to become a wall penetrating both above and below the floor level. Translucent glass would replace the standard floor surface, providing light and visibility between floors. Portions of the walls can then be pivoted to form wind barriers, benches, display areas, lighting systems and signage. Visibility between floors and wind protection, as well as the furnishings and signage had all been identified as programmatic needs by the architects.

Acconci views his proposal as a flexible armature for seating, display, lighting and graphics which can be applied throughout the airport, having a number of possible applications. The Committee was supportive of that idea.

The proposal was reviewed by the project architects, who responded favorably to the ideas presented, however, design changes in the light rail stations have called into question elements of the artist's design. The ideas will necessarily be refined as the design process continues and the needs and uses of the space are clarified.

Motion to approve conceptual proposal by Vito Acconci for an armature based on a pivoted floor/ceiling with translucent floor, including a graphics system, lighting system, display areas and seating, with the specification that the artist consider the canopy as part of the design, for the new

International Terminal of the San Francisco International Airport.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Passed

B. Concourse A

Due to programmatic changes, the project architects, Gherson, Overstreet, have designed a new rotunda space for the sterile corridor which has opened up new possibilities for art work. Ann Preston presented her proposal for a new dome configuration and described the ongoing process of developing a workable integration of other elements such as more domes, arches, curved glass walls, and wall fixtures to create a unified design.

Ann also presented a design for tiling on the floor of the rotunda and for reliefs on walls. At the urging of the architect, she has designed columns for a new gate room. The gate room will be a three-story, 300' long, stepped space, with ten columns flanking the central stairs, ranging in height from 15' to 40'. The architects are willing to support two-thirds of the cost of the columns from their budget.

The budget for these projects has not yet been set. Except for the rotunda dome, they comprise a menu of approaches to be implemented as design considerations and funding allow.

Commissioner Freebairn-Smith stated that the art should grow out of a subconscious necessity, rather than a need to decorate. The total space design should have an underlying language of form, a rhythmic order. To that end, in future the Committee needs to view the art in the context of the entire spacial design.

Motion to approve conceptual proposal by Anne Preston for translucent domes, floor and wall tiling motifs and columns for Concourse A at the San Francisco International Airport.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Passed

Ann Preston apprised the Commissioners of revisions to her designs for the new Courthouse. The panels with trees have been re-located so that arches will frame the trees.

IV. Ocean Beach Information Project

Eleanor Beaton introduced guidelines and a selection process for public art at the new Muni Terminal near Ocean Beach at Cabrillo and La Playa. Muni had planned a kiosk incorporating archival photographs for the site, however the Civic Design Committee suggested that Muni bring an artist on board to design a sculptural feature including the photographs. Muni accepted this suggestion and has allocated \$46,000 for design, fabrication and installation of a work of art.

The Committee proposed that the scope of work be expanded so that the art would be integrated into the urban design of the entire area.

The Committee requested that Beaton discuss the revised charge with Muni and prepare an appropriate motion for consideration under committee reports at the full Commission meeting.

V. Public Request

Morton Beebe, consultant to the World Centre of San Francisco, requested approval of the Art Commission to install a prototype of the "United Nations Umbrella" in Justin Herman Plaza from now through June, 1995, to coincide with the U.N. 50 celebration.

The inverted umbrella, designed by Bodo Rasch of Stuttgart, Germany, is 40' high by 38' wide when fully extended. It is a kinetic piece, which can be raised and lowered by viewer activation.

The World Centre has received approvals from all other agencies with jurisdiction over the area, and only requires Commission approval to proceed. Commissioner Healy stated that the Committee had no jurisdiction over the umbrella because the Commission would not defined it as a work of art and it is temporary, therefore permission is not required. The Committee directed staff to write a letter to those concerned stating the Commission's position.

VI. 911 Center

Tonia Macneil reported that the Selection Panel for the 911 Center had met and unanimously recommended Cheryl Riley to receive the commission for artwork on the exterior of the building. Cheryl will develop a project with community

input, so that the building is more fully integrated into the neighborhood. Macneil requested approval of the Panel's recommendation.

Motion to approve Selection Panel recommendation of Cheryl Riley to design and implement a work of art for the exterior of the 911 Emergency Services Command Center, and authorization to enter into a contract in an amount not to exceed \$15,000 for community involvement, design and production of working drawings.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Passed

The Panel was unable to reach agreement on a single artist to receive the commission for the interior water project. The artists of most interest to the Panel had no experience working with water, and panelists felt that a decision could not be made on a project of such complexity without further information. Instead, it recommended that the selection process be revised and three artists be given the opportunity to make proposals for the site. To insure that the artists' proposals are technically and financially feasible, staff proposed to engage the services of a consultant to the selection panel who could work with the artists and advise the selection panel during the proposal phase. The following motions were made:

Motion to approve a revised selection process to allow three artists to develop proposals for the interior project at the 911 Center, and authorization to pay a proposal honorarium of \$500 each for the work.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Passed

Authorization to pay an honorarium of up to \$500 to Clifford Lowe, landscape architect, to consult with the finalists in development of proposals for the 911 Center.

MOTION: Commissioner Freebairn-Smith
SECOND: Commissioner Healy
VOTE: Passed

Authorization to pay an honorarium of \$50.00 per 1/2 day to Judy Moran, Joe Sam and David Kuraoka for service on the selection panel for the 911 Center.

MOTION: Commissioner Freebairn-Smith

SECOND: Commissioner Healy

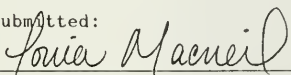
VOTE: Passed

VII. San Francisco International Airport
Concourse G

Tonia Macneil reported that Kathryn Gustafson had revised her proposal for the sterile corridor, reducing the height of the solid glass walls to 10 feet and adding fluorescent lighting aimed at the walls to wash them with color. No funding is allocated for the shadow effect at this point. With these changes, the proposal may be feasible, therefore staff agreed to allow a new cost estimate by the architect's estimators. Commissioner Healy questioned whether the idea as revised is still viable.

The meeting was adjourned at 7:15 p.m.

Submitted:



Tonia Macneil

Curator, Public Art Program



SAN FRANCISCO ART COMMISSION

A G E N D A
VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, November 16, 1994
3:00 P.M.

25 VAN NESS AVENUE, Suite 70

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
POPS SYMPHONY CONCERTS
PUBLIC ART PROGRAM

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

ART COMMISSION GALLERY
155 GROVE STREET
415 554 9682

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION MAY INCLUDE: MOTIONS OF RECOMMENDATION, RECOMMENDATION TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I.

Consent Calendar

A. Motion to accept *Companion Place, a Complement to the Comfort Garden*, by Peter Richards, into the Civic Art Collection of the City and County of San Francisco.

B. Motion to approve a contract in an amount not to exceed \$27,600, with artist Jody Pinto to collaborate with the Utilities Engineering Bureau and Water Department in developing a master plan, program and art concept for the Millbrae Water Facility.

C. Motion to authorize final payment to Gary Dwyer for completion of work on contract #2820023, to provide a work of art for the Mission District Police Station, contingent upon re-installation of artwork.

D. Motion to authorize transfer of sponsorship and maintenance of "Food for Thought: An Urban Apple Orchard" from artist Susan Leibovitz Steinman to the Hayes Valley Neighborhood Association, contingent upon a memorandum of understanding approved by the City Attorney.

E. Motion to approve purchase of the following artworks for the Skilled mental Health Nursing Facility: *Horse Hill*, hand tinted photograph by Sally Wetherby for \$500; *Forgotten Treasures*, a color etching by Xavier Viramnotes for \$250; *Potrero*



Hill, an oil on canvas by Kenneth Kewley for \$1500; *Red Trucks, Silo*, an oil on canvas by Carla Markwart for \$700.

F. Motion to authorize a reduction in Wang Po Shu's contract for Fire Station #2 by \$6,,933.18, and return the balance to the Bureau of Architecture.

G. Motion to extend Genevieve Baird's contract to December, 1996, for the Market Street monuments, and to increase her contract by \$20,000.

H. Motion to extend Tracy Power's contract to December, 1995, and to increase her contract by \$17,000 for treatment of the statue of Juan Hidalgo in Mission Dolores Park.

I. Motion to extend Dale Kronkright's contract to December 1995 and to increase his contract by \$30,000 for treatment of the statues by Bufano in Valencia Gardens.

J. Motion to approve mural design for Hospitality House sponsored by the Mural Resource Center.

3:05 II.

Art Commission Gallery

A. Tony Delucchi
Request by Department of Real Estate to use gallery for storage.

B. Jason Tannen
Gallery Report

3:20 III.

911 Center

Tonia Macneil

A. Request for approval of Selection Panel recommendation of Cheryl Riley to design and implement a work of art for the exterior of the 911 Emergency Services Command Center, and authorization to enter into a contract in an amount not to exceed \$15,000 for community involvement, design and production of working drawings.

B. Request for approval of revised selection process to allow three artists to develop proposals for the interior project at the 911 Center, and authorization to pay

contingency *

a proposal honorarium of \$500 each for the work.

C. Authorization to pay an honorarium of up to \$500 to Clifford Lowe, landscape architect, to consult with the finalists in development of proposals for the 911 Center.

D. Authorization to pay an honorarium of \$50.00 per 1/2 day to Judy Moran, Joe Sam and David Kuraoka for service on the selection panel for the 911 Center.

3:35 IV.

Airport

Susan Pontious

Review of proposals by Vito Acconci, Suchen Hung, Ann Preston, Ik Joong Kang, Keith Sonnier, Kathryn Gustafson.

3:55 V.

Civic Center Courthouse

Jill Manton

Presentation and request for approval of final design by Norie Sato and Bill Maxwell for First Floor Clerk's Corridor.

4:10 VI.

Embarcadero Historical and Interpretive Signage Project

Jill Manton

Request for approval of text and imagery for North Embarcadero.

4:25 VII.

New Chinatown Park

Jill Manton

Presentation of Lam Po Leong's final design proposal for Terrazzo Medallion and request for approval.

4:40 VIII.

New Project: Ocean Beach Information Structure

Eleanor Beaton

Request for approval of guidelines and selection process, and approval of a pool of individuals as possible selection panelists.

-> *pay panelists honor - \$50 1/2 day*

4:50 IX.

Sheriff's Facility

Susan Pontious

Project report and request for approval of artwork.

5:00 X.

New Business

Request for approval of temporary "United Nations Umbrella" project at Justin Herman Plaza sponsored by the World Centre.

5:10 XI.

Staff Reports

A. New Main Library

B. Moscone

C. Market Street Art in Transit

D. Promenade Ribbon

E. Gateway Project

F. Sunnydale Pump Station

5:15 XII.

Adjournment

ACCESSIBILITY INFORMATION

**Pursuant to City policy and the requirements of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act, all City agencies will make reasonable accommodations to the needs of persons with disabilities.*

Full Commission Meetings, and individual Committee Meetings of the Art Commission will be held at 25 Van Ness Avenue, San Francisco, located on the corner of Oak and Van Ness. All meetings are held in Suite 70, basement level, and can be accessed by the two main elevators in the lobby of the building.

Accessible seating for persons with disabilities, including those in wheelchairs, will be available.

Accessible curbside parking has been designated on Oak Street between Van Ness Avenue and Franklin Street.

Accessible MUNI lines that serve this location are:

J, K, L, M, and N Trains--stopping at Van Ness and Market, one-half block from the building.

9, 26, and 42 Buses--serving the area of Van Ness and Market.

Civic Center BART, located at the intersection of Grove, Hyde, and Market Streets.

For more information on accessible transit, call (415) 923-6142.

Individuals with severe allergies, environmental illness, multiple chemical sensitivity or related disabilities should call our accessibility hotline at (415) 554-8925 to discuss meeting accessibility. In order to assist the city's efforts to accommodate such people, attendees at public meetings are reminded that other attendees may be sensitive to various chemical based products. Please help the city to accommodate these individuals.

American sign language interpreters and/or a sound enhancement system will be available upon request at meetings. Please contact Sonia Gray in the Community Arts and Education Program at (415)554-9671 at least 72 hours prior to meeting. Late requests will be honored if possible.

DATE: November 9, 1994
TO: Members of the Visual Arts Committee
FROM: Tonia Macneil *TM*
RE: Millbrae Water Facility Public Art Project
Artwork budget: \$155,000

The Millbrae Water Facility public art project has been revived after a year's hiatus due to internal Water Department reassessment of the project goals.

In November of 1993, the Art Commission approved the selection of Jody Pinto as artist on the project, and awarded a conceptual design contract of \$16,000. No work has been done on the project since that time.

Now that the project has been revived, the Water Department and UEB have requested that Jody's scope of work be expanded to include collaboration with the project architect in developing a 20-year Master Plan and Program, in addition to the original task of providing a conceptual proposal for art work. The UEB has agreed to pay a portion of the new contract costs out of their design budget.

The Master Plan, Program and Art concept will include:

- Plan and program for outdoor areas: circulation, parking, landscaping, pathways, seating, gathering, amenities.
- Use of underground spring and drainage as a potential source of running water.
- Building architectural style, the "look" of the campus.
- Use of archeological and historical elements in current and future phases.
- A phased art concept, to be implemented as the site is built out.

For this scope, I am requesting approval of a contract in the amount of \$27,600, which includes a total fee of \$18,000 and \$9,600 in travel expenses and per-diem for up to three visits for coordination and presentations, (unencumbered expenses will be rolled over to the next contract). The UEB will pay \$10,700 of the contract amount, and the art budget will be charged for \$16,900, about 11% of the entire \$155,000 artwork budget.

ACTION REQUESTED: Motion to approve a contract in an amount not to exceed \$27,600, with artist Jody Pinto to collaborate with the Utilities Engineering Bureau and Water Department in developing a master plan, program and art concept for the Millbrae Water Facility.

CONSENT L. C
CALENDAR

DATE: November 9, 1994
TO: Members of the Visual Arts Committee
FROM: Tonia Macneil *TM*
RE: Mission District Police Station
Artwork budget: \$25,000

Gary Dwyer has completed work on *Seven Dancing Stones* at the Mission District Police Station main lobby, except for the reinstallation of 14 framed works which inadvertently were incorrectly installed. They will be re-installed during the week following Thanksgiving at the artist's expense.

The project consists of seven GFRC rocks lit individually from above, arranged in the configuration of the constellation of the Pleiades, and 14 framed stories recorded in the Mission District community. It commemorates the Ohlone protection legend in which protection from earthquakes is acquired by arranging boulders in the form of the Pleiades. The community stories, ranging from fantasies about the stars to memories of special protectors, were gathered randomly by an artist who told the Ohlone myth and then asked for a story in return.

Located just inside the main lobby entrance and across from the community room doors, *Seven Dancing Stones* can act as seating and as a way to engage the many groups and individuals who will use the facility.

ACTION REQUESTED:

Motion to approve final payment to Gary Dwyer for completion of work on contract #2820023, pending reinstallation of the framed stories.

10 November 1994

TO: The Visual Arts Committee
FR: Eleanor Beaton
RE: Market Street Art in Transit

Susan Leibovitz Steinman's temporary Urban Apple Orchard at Market Street and Octavia, under the freeway overpass, was scheduled to be dismantled at the end of the month, with the apple trees to be replanted at locations in the neighborhood.

Over the six month period the project has been in place, the apple orchard has become beloved by community members and passers-by, so much so that one of the neighborhood associations has asked to extend the installation. Caltrans, which issues a permit to the Art Commission allowing this project to be placed on their property, has agreed to extend the permit for another six months.

The artist, however, no longer has resources in either time or money to continue the installation. Because of this, the neighborhood has been rallying to 1) establish a group to provide maintenance and 2) obtain funding to pay SLUG (which currently maintains the garden as subcontractor to the artist) to continue to maintain the trees.

I have discussed the possibility of transferring responsibility for the apple orchard from the artist to the neighborhood association. She advises that this can be accomplished fairly simply, by establishing a memorandum of understanding between the Art Commission and the neighborhood association.

DATE: November 9, 1994

TO: Members of the Visual Arts Committee

FROM: Tonia Macneil *M*

RE: 911 Emergency Services Command Center
Artwork budget: \$155,000

In September of 1994, the Art Commission approved the selection process for the 911 Center art enrichment projects.

The Selection Panel included Judy Moran, Joe Sam, David Kuroaka Genny Lim and Ralph Jacobsen, with advisors Gary Hoy and Chris Bigelow from the Bureau of Architecture, Keith Hazel from the Ella Hill Hutch Community Center, and John Frieland, an area resident.

The Panel voted to recommend that Cheryl Riley be commissioned to develop a community-based project for an exterior wall of the new Center which faces on the Hayward Playground at Golden Gate between Gough and Laguna Streets.

Cheryl is familiar to the committee as she was previously commissioned by the Art Commission in February of 1992 to implement her proposal for artwork for the Bayview Police Station main lobby. On her own initiative, she has also raised \$25,000 to design and create additional artwork for the station community room. However, the Bayview Station Project is on indefinite hold due to contracting problems, and may in fact never be built.

ACTION REQUESTED:

Approval of Selection Panel recommendation of Cheryl Riley to design and implement a work of art for the exterior of the 911 Emergency Services Command Center, and authorization to enter into a contract in an amount not to exceed \$15,000 for community involvement, design and production of working drawings.

The Panel was unable to reach agreement on a single artist for the second site, an interior, two-story space including a water feature. The Panel felt that given the scope of the project, the requirements for incorporating water, and the level of experience of the finalists, the decision should be based on conceptual proposals, rather than entirely on previous work. Therefore they requested that three artists develop proposals, with attention paid especially to the feasibility of their proposals in terms of budget and technical constraints.

The three finalists recommended by the Selection Panel are Carl Powell, Clifford Rainey and Hitoshi Sasaki.

In order to facilitate the artists in making technical and budgetary decisions in an unfamiliar arena, I propose engaging a professional designer to act as consultant during the proposal phase. The designer will meet with the artists and project architect to review the project scope, meet individually with each artist for up to two hours as needed, and advise the Selection Panel during proposal review. After speaking to several designers with experience working with water, I ask the Commission approve the services of Cliff Lowe, ASLA, for a fee of \$60.00 per hour for an amount not to exceed \$500.00 for the work described above.

Slides of the finalists background material on the proposed consultant will be presented upon request.

ACTION REQUESTED:

Authorization to pay an honorarium of \$500 each to Carl Powell, Hitoshi Sasaki and Clifford Rainey to produce proposals for artwork including a water feature for the 911 Center.

Authorization to pay a fee of up to \$500 at the rate of \$60.00 per hour, to Clifford Lowe, landscape architect, to consult with and provide technical assistance to three finalists in development of proposals for the 911 Center.

Finally, a "housekeeping" item:

ACTION REQUESTED:

Authorization to pay an honorarium of \$50.00 per 1/2 day to Judy Moran, Joe Sam and David Kuraoka for service on the selection panel for the 911 Center.

VIII

9 November 1994

TO: The Honorable Members of the Visual Arts
Committee
FR: Eleanor Beaton

PROJECT: Ocean Beach Information Structure
Budget: \$55,000
Action: Request for approval of guidelines and selection process, and approval of pool of potential panelists.

Background:

MUNI will be constructing a new Ocean Beach bus terminal at the corner of LaPlaya and Cabrillo on a site that is now an empty lot, replacing the current terminal at LaPlaya and Balboa, which Muni has used for over 70 years. At one point, municipal streetcars came to the terminal to serve Playland- at- the- Beach Amusement Park, and the Sutro Baths. In the past few years, condominium developments have changed the face of this neighborhood. A Safeway and small shopping area are situated on LaPlaya across from the Muni terminal.

The new terminal will consist of four boarding islands and a landscaped area. Operator restrooms and a transit shelter will be located in this area.

Additional funds became available to enable Muni Capital Projects to invite an art element to be placed in the landscaped space.

Project:

An artist or artist team will be selected to design, fabricate and install a free standing sculpture (or information structure) which incorporates historic photographs from Muni archives.

Artists are encouraged to respond to the history of the site, which was formerly Payland. The design might integrate a landscaping element, if low-maintenance.

Design Criteria:

- artistic excellence
- graffiti and vandal resistant, weatherproof and durable
- appropriateness to the surroundings of the beachfront neighborhood as well as the Muni terminal and restroom structures
- maintenance-free
- incorporation of historic Muni photographs

Artwork Budget: \$46,750 for design, fabrication and installation of artwork

Selection Process:

N. California artists are eligible.

Open Competition

Panel will be comprised of representative of client agency, project curator, and guest curator.

Three finalists, subject to approval by the Visual Arts

Committee, will be selected to produce a maquette, with the final artist selected after reviewing the maquettes.

Tentative timeline:

Application deadline:

Dec. 30, 1994

Panel Review:

Jan., 1995

Maquette submitted:

Feb. 15, 1995

Artist Approval:

March, 1995

Pool of potential guest curators: Sheila Ghidini, Darryl Smith, Walter Hood, Janeen Antoine, Susan Steinman, Dewey Crumpler, Chris Komater, Ned Kahn

WORLD CENTRE

Sustaining the Founding Principles and Ideals of the United Nations

SAN FRANCISCO

October 21, 1994

*Schedule for
VAC Nov. 16th*

Ms. Joanne Chow Windship, Director
Ms. Ann Healy, Chair
San Francisco Arts Commission
25 Van Ness Avenue, Suite 250
San Francisco, CA

Dear Ms. Chow-Windship and Ms. Healy,

This letter is to request an hearing to be placed on the Agenda of the meeting of the San Francisco Arts Commission on November 7th, 1994 to discuss temporary installation of an art piece known as the prototype of the United Nations Umbrella on the Justin Hermann Plaza. On October 20th, 1994, the San Francisco Parks and Recreation Department gave approval for the art piece to be displayed on the octagon-shaped seating area in the plaza. This project is endorsed by Parks and Recreation Commissioner Jack Immendorf, William Turnbull, architect and designer of the Justin Hermann Plaza, and Herb Lembcke and Russ Cambe!! Embarcadero Center Management; in addition to Mayor Frank Jordan and Supervisors Willie Kennedy and Bill Maher.

The installation was designed by SL, Stuttgart, Germany for the World Centre Plaza and had been unveiled at the Yerba Buena Gardens from October 6 through the 12th as a highlight of the World Centre's Inaugural Event. Installation and restoration of that site was safely and quickly provided by Mr. Reid Settlemeir, Bigge Crane & Rigging Co. Engineering was provided by Mr. John Rutigliano of the Bentley Company. Permits have already been acquired for this installation from the Public Works Department and the Fire Department. Drawings and installation requirements are being provided to you.

Our contracted engineer from Germany who is working exclusively for the World Centre has agreed to fly to the United States as early as Nov. 8th to ensure the project be fully operational. Please inform us of your permit requirements as soon as possible as there is a serious urgency to this request.

Sincerely,



Morton Beebe

*Patricia K. Di Giorgio
Chair of the Board*

*H. Jesse Arnold
Vice Chairman*

*Lili Li Luo Lim
President*

*Rose Guillhauf
Treasurer*

*James R. Compton
Secretary*

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*H.E. Javier Perez de Cuellar
Former Secretary General,
United Nations
Ex Officio*

*James Stuker, Ph.D.
Chief Executive Officer*



TO: Recreation and Park Commission
 THRU: Phil Arnold
 FROM: Deborah Learner
 DATE: October 20, 1994
 RE: Commission Calendar Item

Agenda Item Wording:

Justin Herman Plaza - Consideration of approval to install "United Nations Umbrella" sculpture on a temporary basis from October 1994 to June 1995.

Background/Description:

The World Centre is proposing to install the "United Nations Umbrella" sculpture on a temporary basis from October 1994 to June 1995. The 40-foot tall umbrella is a prototype of a larger model that the group may request be installed at a later date in the Embarcadero Park area. The project sponsor wishes to install the umbrella on an existing concrete stepped "grandstand" which will elevate the umbrella four feet.

The request for the temporary installation of this art piece raised several concerns on the part of department staff. These concerns are as follows:

- 1) Impact the proposed installation will have on other events that are scheduled on the Plaza. Several other major events are scheduled for Justin Herman Plaza during this period of time including the ice rink, beach volleyball and the Black and White Ball. The property management staff of the Embarcadero Center has given a preliminary indication that the proposed art installation does not conflict with events that they have planned (ice rink and volleyball).
- 2) Permit fees, insurance and performance bond. The project sponsors have stated that insurance protecting the City has been obtained. Permit fees would depend on whether the proposed installation is co-sponsored by the Art Commission. (A private installation of an art work would require a fee under current Commission policy.)
- 3) Utility requirements. An electric line will either need to be run overhead from the stage or at grade or underground for the umbrella to function.
- 4) Restoration of the area after the installation has concluded. A restoration plan has not been submitted.

Background/Description: (Continued)

- 5) Security, vandalism (skateboard abuse). Project sponsors have stated that they would be responsible for any repairs due to vandalism and that security would not be a problem because of the proposed location.
- 6) Removal. The Recreation and Park Department must receive the right to have the sculpture removed if it becomes a problem due to vandalism or becomes a hazard to other scheduled events at Justin Herman Plaza.
- 7) Art Commission Approval. The proposed sculpture must also be reviewed and approved by the Art Commission before it is installed. The next meeting of the Art Commission is November 7.

All of these outstanding issues must still be resolved with the project sponsor before approval can be granted.

Source of Funds and Cost Estimate:

The cost of the installation is to be underwritten by the World Centre organization. Their representative is Mr. Morton Beebe. Costs for permit fees, if necessary, and performance bond have not been determined at this time.

Recommendation:

Approval should be conditioned on successful resolution of the above-mentioned issues. Staff could be authorized to administratively approve the site location once the specified conditions are satisfied. However, the Art Commission also must approve the sculpture and the location.

People to Contact:

Mid Embarcadero citizen's groups

DL:ems

Enclosure

c: Ron de Leon
Mike Morlin
Jim Lucey
Linda Woo

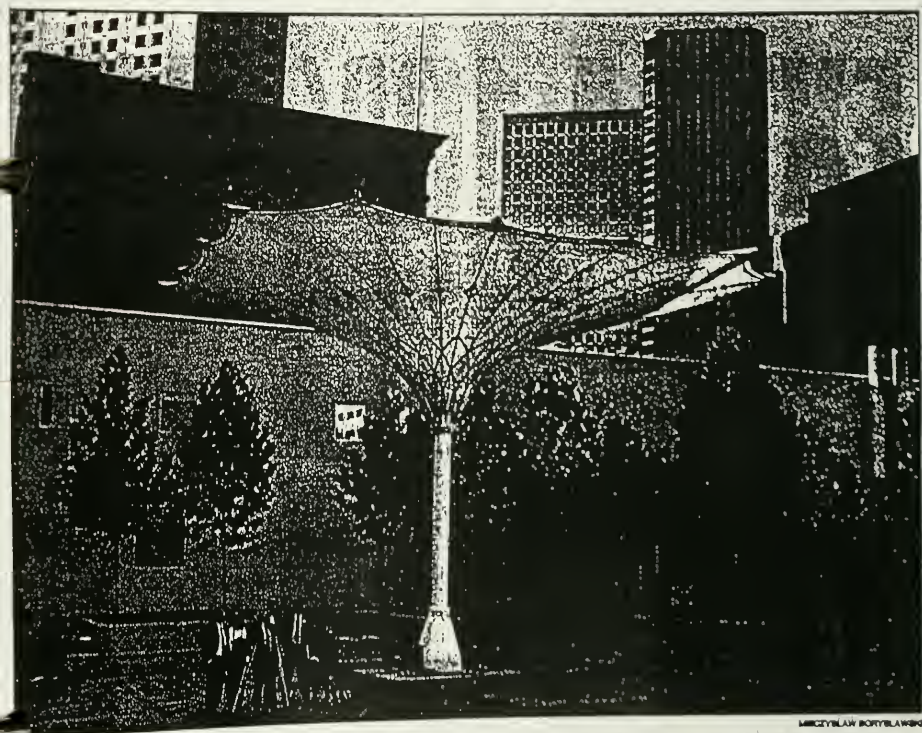
Friday, October 21, 1994

San Francisco Examiner

METRO

[BAY AREA AND NORTHERN CALIFORNIA]

WORLD CENTRE SAN FRANCISCO



Now you see it, now you don't: This giant umbrella, shown above when it was on temporary display at Yerba Buena Gardens earlier this month, has won approval from the Recreation and Park Commission to be displayed at Justin Herman Plaza to mark next year's 50th anniversary of the founding of the United Nations in San Francisco. The 40-foot re-

tractable sculpture, designed by Bodo Rasch of Stuttgart, Germany, would be on display through June of next year if approved by the city Arts Commission. Shipped to The City at a cost of \$50,000 and meant to symbolize "the umbrella of nations," the giant bumbershoot now awaits its fate from the confines of a crate in an Oakland storage lot.

December, 1994



SAN FRANCISCO ART COMMISSION

A G E N D A

VISUAL ARTS COMMITTEE MEETING

WEDNESDAY, December 21, 1994

3:00 P.M.

25 VAN NESS AVENUE, Suite 70

PROGRAMS

CIVIC ART COLLECTION

CIVIC DESIGN REVIEW

COMMUNITY ARTS

& EDUCATION

CULTURAL EQUITY GRANTS

GALLERY

POPS SYMPHONY CONCERTS

PUBLIC ART

Notice: Requests to testify are accepted by completing an information card and giving it to the Committee Secretary, who will schedule testimony during the appropriate agenda item.

STREET ARTISTS LICENSES

SUITE 70

415 252 2581

AGENDA ITEMS ARE SUBJECT TO DISCUSSION AND POSSIBLE ACTION
MAY INCLUDE: NOTIONS OF RECOMMENDATION, RECOMMENDATION
TO APPROVE WITH CONTINGENCIES, RECOMMENDATION TO
DISAPPROVE, RECOMMENDATION TO DEFER APPROVAL.

3:00 I.

Consent Calendar

A. Motion to approve mural project by Susan Cervantes and Juana Alicia of Precita Eyes for the Cesar Chavez School.

B. Motion to approve purchase of the following artworks for the Skilled mental Health Nursing Facility: *Getting the Basics* for \$3,000 and *Developing a Winner* for \$3,000, both by Brenda Joysmith.

C. Motion to authorize start-up payment in the amount of \$5,000 to Jim Campbell from funds previously approved and reserved, for the purchase of a site-specific video art installation for the Muni 19th Avenue M Line platform.

D. Motion to approve final text and imagery for the North Embarcadero Historic and Interpretive Signage Project.

E. Motion to authorize final payment to Joe Sam, pending final staff inspection of the installed artwork, for acceptance of sculptural artwork at the Tenderloin Children's Recreation Center.

F. Motion to authorize final payment to Johanna Poethig, pending final staff inspection of the installed artwork, for acceptance of tile artwork at the Tenderloin Children's Recreation Center.



G. Motion to authorize final payment to Martha Heavenston, pending final staff inspection of the installed artwork, for acceptance of two sculptural benches at the Tenderloin Children's Recreation Center.

H. Motion to authorize full payment to Fiberstars for all South Embarcadero related work pending final staff inspection of fiber optic and glass block installation on the South Embarcadero Promenade Ribbon sculpture.

I. Motion to authorize the allocation of start-up funds to Albert Paley for his Civic Center Courthouse front door, lobby security gates, and elevator door project in the amount of \$5,000 out of the total amount reserved for the project.

J. Motion to extend completion date on contract #2840010 to June 30, 1994 for conceptual design of a work of art by Keith Sonnier for Concourse G, San Francisco International Airport.

K. Motion to extend completion date on contract #2840011 to June 30, 1994 for conceptual design of a work of art by Kathryn Gustafson for Concourse G, San Francisco International Airport.

L. Motion to approve the loan of the model "*Hallidie Building*" by Don Potts to to an exhibition titled "Urban San Francisco", February 6 - April 21, 1995, organized by Artsource for the Mills Building, 220 Montgomery Street.

3:05 II.

911 Center

Tonia Macneil

A. Presentation of conceptual proposal by Cheryl Riley with authorization to enter into contract with the artist for an amount not to exceed \$35,000 for design development implementation of the project.

B. Request for approval of Selection Panel recommendation of an artist for the interior water project ; presentation of the artist's proposal, and authorization to enter into contract with the artist for an

amount not to exceed \$65,000 for design development and implementation of the project.

3:20 III.

Moscone Convention Center

Tonia Macneil, Jill Manton

Request for approval of Selection Panel's recommendation of a short-list of artists to be interviewed for the Moscone public art commission.

3:35 IV.

Airport

Susan Pontious, Tonia Macneil

Review and request for approval of staff recommendation for committee action in connection with proposal by Kathryn Gustafson for artwork in the sterile corridor.

3:55 V.

New Project: Ocean Beach Information Structure

Eleanor Beaton; Catherine Cronin; John Katz; Hannah Silverman

Request for approval of guidelines and selection process, and approval of a pool of individuals as possible selection panelists.

4:10 VI.

Civic Center Courthouse

Jill Manton

A. Presentation and request for approval of final design by Norie Sato and Bill Maxwell for First Floor Clerk's Corridor.

B. Review of public art program budget, and request for authorization to make adjustments in previously approved budgets.

4:25 VII.

Civic Art Collection

Debra Lehane

Update of City Hall Project and impact on Marian Simpson Mural in Assessor's Office.

4:40 VIII.

New Chinatown Park

Jill Manton; Eleanor Beaton

Presentation of Tam Po Leong's final design proposal for Terrazzo Medallion and request for approval.

4:55 IX.

Staff Reports

- A. Art Commission Gallery
- B. New Main Library
- C. Market Street Art in Transit
- D. Gateway Project
- E. Sunnydale Pump Station

5:05 X.

Adjournment



SAN FRANCISCO ART COMMISSION

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
GALLERY
POPS SYMPHONY CONCERTS
PUBLIC ART

VISUAL ARTS COMMITTEE MEETING
WEDNESDAY, December 21, 1994
3:00 P.M.

MINUTES

The meeting was called to order at 3:40 p.m.

STREET ARTISTS LICENSES
SUITE 70
415 252 2581

Commissioners present:
Anne Healy, President
Rod Freebairn-Smith

Staff present:
Jill Manton
Susan Pontious
Eleanor Beaton
Debra Lehane
Tonia Macneil
Jason Tannen

I. Consent Calendar

A. Motion to approve mural project by Susan Cervantes and Juana Alicia of Precita Eyes for the Cesar Chavez School.

B. Motion to approve purchase of the following artworks for the Skilled Mental Health Nursing Facility: *Getting the Basics* for \$3,000 and *Developing a Winner* for \$3,000, both by Brenda Joysmith.

C. Motion to authorize start-up payment in the amount of \$5,000 to Jim Campbell from funds previously approved and reserved, for the purchase of a site-specific video art installation for the Muni 19th Avenue M Line platform.

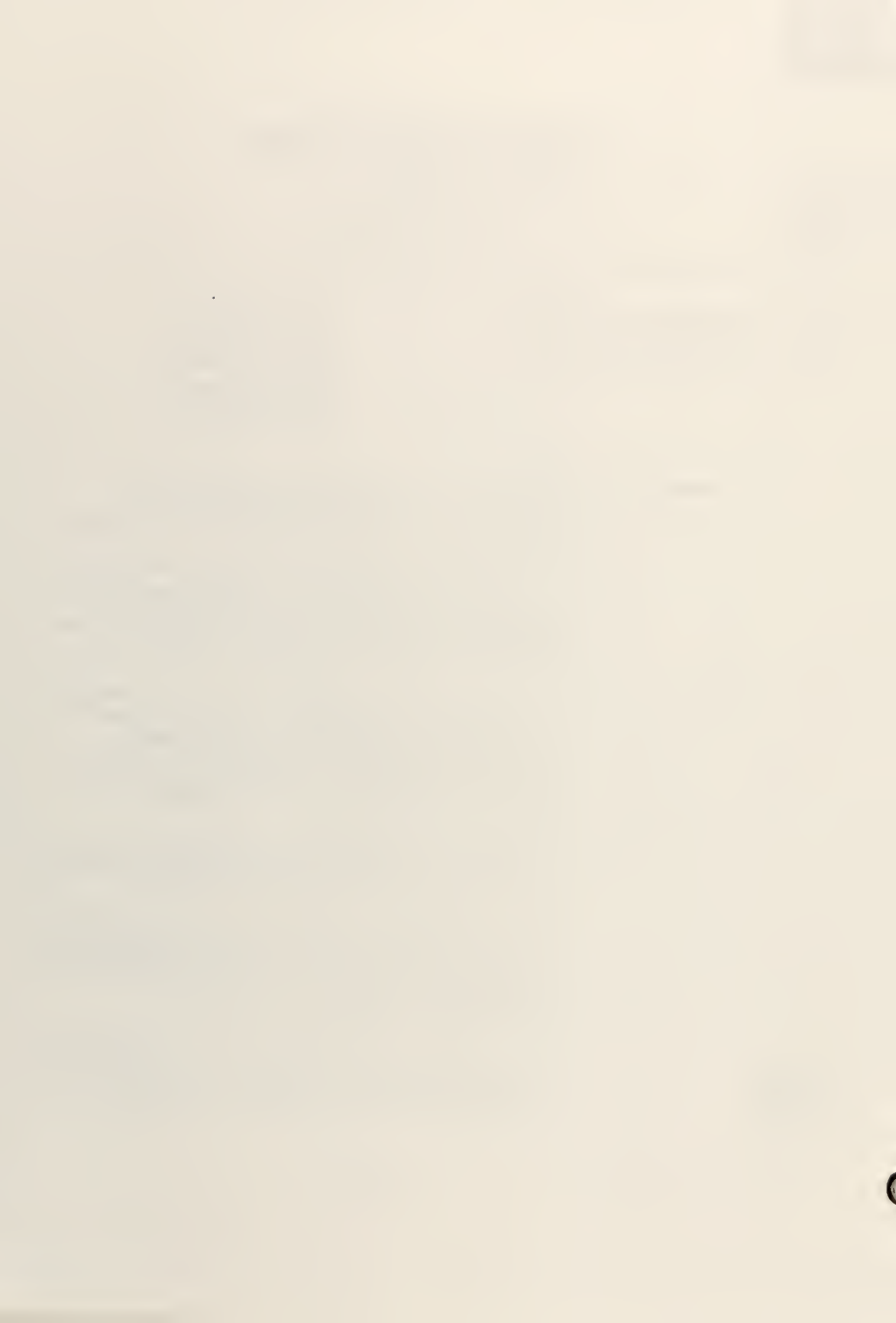
D. Motion to approve final text and imagery for the North Embarcadero Historic and Interpretive Signage Project.

E. Motion to authorize final payment to Joe Sam, pending final staff inspection of the installed artwork, for acceptance of sculptural artwork at the Tenderloin Children's Recreation Center.

F. Motion to authorize final payment to Johanna Poethig, pending final staff inspection of the installed artwork, for



CITY AND COUNTY OF
SAN FRANCISCO



acceptance of tile artwork at the Tenderloin Children's Recreation Center.

G. Motion to authorize final payment to Martha Heavenston, pending final staff inspection of the installed artwork, for acceptance of two sculptural benches at the Tenderloin Children's Recreation Center.

H. Motion to authorize full payment to Fiberstars for all South Embarcadero related work pending final staff inspection of fiber optic and glass block installation on the South Embarcadero Promenade Ribbon sculpture.

I. Motion to authorize the allocation of start-up funds to Albert Paley for his Civic Center Courthouse front door, lobby security gates, and elevator door project in the amount of \$5,000 out of the total amount reserved for the project.

J. Motion to extend completion date on contract #2840010 to June 30, 1994 for conceptual design of a work of art by Keith Sonnier for Concourse G, San Francisco International Airport.

K. Motion to extend completion date on contract #2840011 to June 30, 1994 for conceptual design of a work of art by Kathryn Gustafson for Concourse G, San Francisco International Airport.

L. Motion to approve the loan of the model "*Hallidie Building*" by Don Potts to an exhibition titled "Urban San Francisco", February 6 - April 21, 1995, organized by Artsource for the Mills Building, 220 Montgomery Street.

Commissioner Healy moved to approve the consent calendar as written.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Unanimous

II. 911 Emergency Dispatch Center
Following the review of proposals, the Selection Panel for the 911 Center voted unanimously to recommend the artist Clifford Rainey for the commission. Tonia Macneil presented the conceptual proposal made by the artist, and noted that the proposal is tentative, since the site has not yet been designed and the artist must coordinate his ideas with the architects to achieve the desired effect. Rainey proposed to create a shallow pool with a fountain element for the employee lounge area of the 911 Center. He had developed two different configurations of the pool and other elements, which were both presented to the panel.

Commissioners agreed that the fountain element of layered glass is preferable, but that the large "rock" shapes were incompatible with that element, and requested that staff communicate the following comments to the artist:

Commissioner Freebairn-Smith:
The level of abstraction between the fountain and rock elements is wildly different and not compatible. If the pool is meant as a place of retreat and a focus point, is it possible for people to actually sit turned inward?

Commissioner Healy:
Simplify the idea. Are the "rock" elements even necessary with the glass fountain? Combine the best of both proposals, the glass fountain and the shallow groove.

Motion to commission Clifford Rainey to implement his proposal for artwork at the 911 Center and authorization to the Director to enter into a contract for design development with the artist with a total amount not to exceed \$15,000.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Unanimous

III. Moscone Convention Center

Jill Manton and Tonia Macneil reported on the results of the December 8 meeting of the Selection Panel for the Moscone Convention Center public art project. The Panel has recommended 6 finalists and 1 alternate. Finalists will be invited in early February for a briefing and site visit and for interviews, after which an artist will be selected for the commission. Depending upon the available budget, the alternate will be included as a finalist as well. The finalists are: Vito Acconci, R.M. Fischer, Sheila Klein, Justin Ladda, Cork Marcheschi and Buster Simpson. The alternate is William Maxwell. Staff noted the lack of minority candidates among the finalists. Tonia Macneil reported that the project was widely advertised over 6 months and minority candidates and institutions were notified of the opportunity. Staff had also attended numerous community meetings in the Yerba Buena area and requested suggestions of appropriate candidates from community members and panelists. The Committee agreed that proper procedures had been followed and that in their view the process was fair.

Motion to approve Vito Acconci, R.M. Fischer, Sheila Klein, Justin Ladda, Cork Marcheschi, and Buster Simpson, and William Maxwell, alternate, as finalists for the Moscone Convention Center/Howard Street public art project, and authorization to the Director to pay each artist an honorarium of \$250 plus travel and lodging expenses for participation in a briefing and interviews.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Unanimous

IV. San Francisco International Airport, Concourse G
Tonia Macneil and Susan Pontious reported on the status of the proposals by Keith Sonnier and Kathryn Gustafson for the sterile corridor. Both proposals were submitted to the architect's cost estimator for analysis; both were more than 100% over budget, not including artist fees and contingency.

In the meantime, due to budget cuts, the architects have redesigned the ceiling and wall configuration of the sterile corridor, so that the original proposal by Keith Sonnier is no longer relevant. Keith will redesign and

resubmit a new proposal, however staff has suggested that he refrain from working until the budget and design of the sterile corridor have been finalized.

Kathryn Gustafson then revised her "Shadow Walk" proposal in an attempt to bring down the cost. The revised design, setting aside the shadow effect, was submitted again to the cost estimator. The revised estimate, with fees and contingency, is still at least 60% over budget. The Commission had previously approved Kathryn's proposal contingent upon its financial feasibility. Staff has informed the artist that unless the artists and the architects agree on a coordinated, financially feasible design for the sterile corridor, the Commission would have to choose which proposal to implement.

The Committee reviewed the history of the project and discussed possible options for the artist at this point. Citing the budgetary problems of the "Shadow Walk" proposal, the Committee voted to reject the artist's proposal and recommend that she make a new proposal for the departures area of the Concourse G within the scope of her current contract.

Motion to reject the "Shadow Walk" proposal by Kathryn Gustafson for the sterile corridor of Concourse G of the San Francisco International Airport; approval for the artist to submit a new proposal for the departures area of the sterile corridor within the scope of her current contract.

MOTION: Commissioner Healy
SECOND: Commissioner Freebairn-Smith
VOTE: Unanimous

Staff reported that the architects had expended funds and engaged the services of a sub-contractor to aid the artist in preparing her proposal for cost estimation, which should be paid out of the art budget. Approval was requested to make a payment to Auerbach and Glassco for documents required to complete a cost-estimate on the "Shadow Walk" proposal.

Motion to approve a payment not to exceed \$1,100 to Auerbach and Glassco for documents required to complete a cost estimate for the "Shadow Walk" proposal by Kathryn Gustafson for

Concourse G at the San Francisco International Airport.

MOTION: Commissioner Freebairn-Smith
SECOND: Commissioner Healy
VOTE: Unanimous

V. Ocean Beach Terminal Art Project

Eleanor Beaton re-presented the guidelines for the art project incorporating the Committee's previous comment that the artwork should respond to the urban design elements in the area. Commissioner Freebairn-Smith noted that the site is the terminus of three bus lines, and is open to the sea, thus potentially forming a gateway. He recommended that the Art Commission work closely with MUNI in the future to create important urban design solutions throughout the transit system. This discussion will be continued in the Civic Design Committee. Commissioner Healy asked that language be included in the guidelines to encourage artists to respond to the significance of the terminus as a place.

Commissioner Healy moved to approve the revised guidelines with additions made by the Committee and to approve the pool of potential guest curators.

Motion to approve guidelines for the Ocean Beach Terminal Art Project and approval of Sheila Ghidini, Darryl Smith, Walter Hood, Janeen Antoine, Susan Steinman, Dewey Crumpler, Chris Komater, George Gonzalez, Cheryl Riley and Horace Washington as potential guest curators, with authorization to the Director to pay an honorarium of \$50.00 per half-day for their work.

VI. New Courthouse Building
Clerk's Corridor

Jill Manton reported that the revised proposal for the floor in the Clerk's Corridor by William Maxwell and Norie Sato had been submitted to the architects who had commented that the boat forms in the terrazzo floor were too literal. The Commissioners suggested deleting the boat outline to obtain a more fluid form. Manton noted that the artists are in favor of the blue color which they had previously submitted, however the judges and some architects are in favor of beige.

The artists will install the metal divider strips themselves over a nine-day period. After reworking their budget and reducing their fees, they have managed to get the project on budget; the total cost will be \$45,000.

Commissioners remarked that the issue of the color of the floor was an art issue and stated their preference for the color blue, because it reinforces the architects' concept for the furniture design, and because the artists' design would not be visible in a beige-colored floor.

Entrance Gates

A successful meeting regarding the design of the entrance gates has taken place between Albert Paley and the architects.

Budget

Manton reported that the cost credit for the gates has decreased, and that Lewis DeSoto's cost estimate is substantially higher than the available budget. He is attempting to reduce costs, for instance he is researching the use of ready-made furniture. A full budget report will be submitted in January.

VII. Art Commission Gallery

Jason Tannen reported that the letter to artists for renewal of their slide library membership includes an invitation to send letters of support. Jason reported that he is receiving many letters from prominent artists, and from Ruth Braunstein, Marina Drummer of the L.E.F. Foundation and other artists whose careers were helped by a show at the gallery. The letters can be used to help support the gallery's case for continued presence in the Civic Center.

Curatorial staff has reviewed the draft of an RFQ for the fence project. The RFQ will be distributed soon.

VIII. New Sheriff's Facility

Susan Pontious reported that the finish on the pavers is still not right but that the contractor is refusing to correct it. The only recourse the Art Commission now has is to make the corrective measures part of the City's claim against the Contractor.

The meeting was adjourned at 5:45 p.m.

Prepared by Tonia Macneil, Curator, Public Art Program

STAFF REPORT

DATE: December 13, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: Concourse G, San Francisco International Airport

The conceptual designs for art in the sterile corridor by Kathryn Gustafson and Keith Sonnier were approved by the Airport Art Steering Committee (AASC) and the Visual Arts Committee at their October meetings.

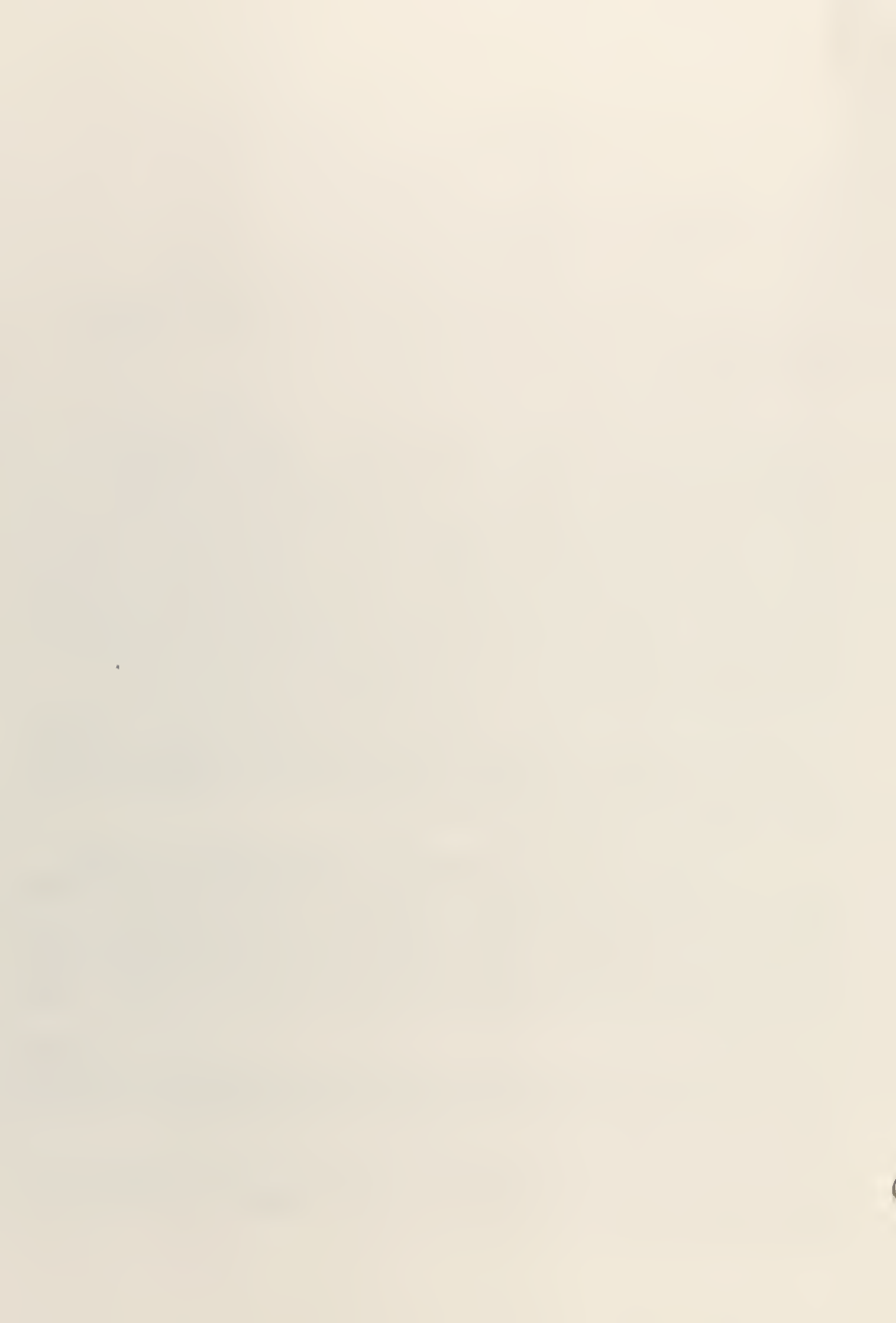
Kathryn Gustafson has proposed to create an environment in the Sterile Corridor entitled the "Shadow Walk." The "Shadow Walk" is intended as a 1000 ft. long glowing spine of light, light which--depending on the time of day--would emanate from the interior and/or exterior of the corridor, with a shadow play of moving figures appearing and disappearing on the wall. The effect would be created by the use of 200-ft. long by 15-ft. high butt-jointed glass walls using specially treated translucent/reflective glass. The glass walls would divide the sterile corridor from each of the four departure lounges, so that travelers, upon departing and returning from the same concourse, would have the experience of a familiar, yet somehow different, place. Because the exterior window walls of the departure lounges will admit a high level of natural light, natural light would penetrate to the central sterile corridor.

To create the shadow effect, lights from the base of the corridor walls would be focused upward onto the arriving passengers as they traverse the 1000-foot corridor towards Customs. A lighting strip around the edge of the ceiling would throw tinted light down the walls, crating a variable wash of color.

Previously, both artists had presented a single sketch showing a single, curved glowing ceiling, creating a uniformly lit space. However, at the October meeting the artists presented two distinct proposals. Keith Sonnier designed lighting for the ceiling consisting of a random pattern of rectangular spaces inset into the ceiling parallel to or at right angles to the corridor walls. The inset spaces would be filled with 8 to 12 rows of neon tubes creating the impression of solids of colored light stretching into the distance.

The AASC and Visual Arts Committee approved the conceptual proposal by Keith Sonnier as presented and approved the proposal by Kathryn Gustafson contingent upon confirmation of financial feasibility and resolution of issues raised regarding the shadow effect.

Both proposals were then submitted to the architect's cost estimator, Hanscomb and Associates, for cost analysis. When the first estimate came in more than 100% over budget, Kathryn revised



the design, lowering the height of the butt-jointed glass walls to 10 feet and setting aside the shadow concept with the hope of restoring it to the project if additional funds were available. A new budget estimate was then prepared, but the revised proposal is still well in excess of funds available.

Keith Sonnier's initial proposal was also over budget; however, due to massive budget cuts, the architect has had to redesigned the wall and ceiling configuration of the corridor. Consequently, Keith will need to review the new plans, redesign and resubmit a proposal for a very different space.

At this point the Visual Arts Committee has the option to approve the necessary funds to implement Kathryn Gustafson's proposal or to direct the artist to stop work on the proposal.

The following information should be considered in reaching a decision:

- * Funding available for both Keith Sonnier and Kathryn Gustafson's proposals in the sterile corridor is \$700,000, or \$350,000 each.
- * The latest estimate for Kathryn Gustafson's revised proposal is at least \$620,000, exclusive of the shadow effect.
- * Approving funds for Kathryn's proposal would mean that Keith Sonnier would not be able to work in the corridor.
- * Approving the necessary funds for both Keith and Kathryn to work in the sterile corridor would mean that no funds would be available to provide art in the departures area.
- * Kathryn's initial concept of the shadow walk has been considerably altered, as has the architect's design of the space. The Committee would need to assess the revised proposal in light of the changes.

If the Committee chooses to ask Kathryn to discontinue work on the proposal, staff recommends that she be given the opportunity to make a new proposal for the departures area of Concourse G, the cost of the additional proposal to be part of the initial conceptual design contract amount. Keith will also have the opportunity to make a new proposal under the scope of his current contract.

STAFF REPORT

DATE: December 13, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: 911 Emergency Services Center

On Tuesday, December 13, the Selection Panel for the 911 Project met to review proposals by Clifford Rainey, Hitoshi Sasaki and Carl Powell for a work of art including water for the 911 Center employee entrance and lounge area. The Panel unanimously selected Clifford Rainey to receive the commission. The artist will now work with the project architects to develop the space design, including lighting, seating and color palette for the area and to refine his proposal for integration into the architects' design documents.

ACTION REQUESTED:

Motion to approve Selection Panel recommendation of Clifford Rainey to create a work of art including water for the interior of the 911 Emergency Center and authorization to the Director to enter into contract with the artist for an amount not to exceed \$15,000 for consultation with the architects and development of the final proposal.

STAFF REPORT

DATE: December 13, 1994

PROJECT MANAGER: Tonia Macneil

PROJECT: Moscone Convention Center/Howard Street

The Selection Panel and advisors for the Moscone Convention Center/Howard Street public art project met on December 8 to review slides of selected candidates for the project. Of 86 applicants, the Public Art Curatorial Committee presented 57 artists and teams whose art work and experience were consistent with the project criteria.

Present at the meeting were:

Selection Panel members:

Anne Healy, President, San Francisco Art Commission

Linda Blumberg, Executive Director, Capp Street Project

Rerny Pritikin, Visual Artistic Director, Center for the Arts at Yerba Buena Gardens

Jacqueline Clemmons, Member, South of Market Neighborhood Association

(Due to last minute scheduling conflicts, Germaine Wong, Registrar of Voters, and CAO's representative, and Teresita Romo, Curator, Mexican Museum were absent from the screening).

Advisors:

Bill Carney, Landscape Architect, Redevelopment Agency

Kali'i Brown, Assistant Marketing, Moscone Convention Center

Prior to the slide review, the panelists looked at the site model at the offices of the Yerba Buena Marketing Alliance and walked the site. The Panel confirmed the original project goal of providing a sense of entrance and welcome to Moscone Convention Center and the Yerba Buena Gardens area. No specific site or limitation on the artwork was identified; panelists felt that the selected artist should have the opportunity to consider a range of possibilities.

Following extensive discussion, 6 candidates and 1 alternate were identified to participate in the second stage of the selection process. The finalists are:

Vito Acconci

R.M. Fischer

Sheila Klein

Justin Ladda

Cork Marcheschi

Buster Simpson

William Maxwell, alternate

The finalists will be invited to San Francisco for a briefing and interviews by the Selection Panel. A single artist will be selected to receive the commission.

ACTION REQUESTED: Approval of recommendation by the Selection Panel of Vito Acconci, R.M. Fischer, Sheila Klein, Justin Ladda Cork Marcheschi, Buster Simpson and William Maxwell, alternate as finalists for the Moscone Convention Center/Howard Street public art project and authorization to the Director to pay each artist an honorarium plus travel and lodging expenses for participation in a briefing and interview.

21 December 1994

TO: The Honorable Members of the Visual Arts
Committee
FR: Eleanor Beaton

PROJECT: Ocean Beach Terminal Art Project
Budget: \$55,000
Action: Request for approval of guidelines and selection
process, and approval of pool of potential panelists.

Background:

MUNI will be constructing a new Ocean Beach bus terminal at the corner of LaPlaya and Cabrillo on a site that is now an empty lot, replacing the current terminal at LaPlaya and Balboa, which Muni has used for over 70 years. At one point, municipal streetcars came to the terminal to serve Playland- at- the- Beach Amusement Park, and the Sutro Baths. In the past few years, condominium developments have changed the face of this neighborhood. A Safeway and small shopping area are situated on LaPlaya across from the Muni terminal.

The new terminal will consist of four boarding islands and a landscaped area. Operator restrooms and a transit shelter will be located in this area.

Additional funds became available to enable Muni Capital Projects to invite an art element to be placed in the landscaped space.

Project:

An artist or artist team will be selected to design, fabricate and install a free standing sculpture/structure which is integrated with existing urban design elements, and meets the scale of the setting. The sculpture/structure shall also incorporate historic photographs from Muni archives.

Artists are encouraged to respond to the history of the site, which was formerly Playland. The artwork may be a single structure, or a series of sculptural elements. Landscaping elements might be integrated, provided they are low-maintenance.

Design Criteria:

- artistic excellence
- graffiti and vandal resistant, weatherproof and durable

-appropriateness to the surroundings of the beachfront neighborhood as well as the Muni terminal and restroom structures

-maintenance-free

-incorporation of historic Muni photographs

Artwork Budget: \$46,750 for design, fabrication and installation of artwork

Selection Process:

N. California artists are eligible.

Open Competition

Panel will be comprised of representative of client agency, project curator, and guest curator.

Three finalists, subject to approval by the Visual Arts Committee, will be selected to produce a maquette, with the final artist selected after reviewing the maquettes.

Tentative timeframe:

Application deadline: Feb. 3, 1995

Panel Review: Feb., 1995

Maquette submitted: March 17, 1995

Artist Approval: April, 1995

Pool of potential guest curators: Sheila Ghidini, Darryl Smith, Walter Hood, Janeen Antoine, Susan Steinman, Dewey Crumpler, Chris Komater, George Gonzalez, Cheryl Riley,

Have working to do

OCEAN BEACH TERMINAL PROJECT

Beginning in June 1994, and lasting approximately for five months, reconstruction of the San Francisco Municipal Railway's Ocean Beach bus terminal will take place. The new terminal will be constructed at the northeast corner of La Playa & Cabrillo, currently an empty lot. The existing terminal at La Playa & Balboa, less than a block away, will then be dismantled. Muni expects to begin using the new terminal in early September.

HISTORY

Muni and our predecessors have used the area at La Playa & Balboa for over 70 years as our Ocean Beach terminal. At one point, streetcars came to the terminal primarily to serve the Playland-at-the-Beach amusement park and the Sutro Baths. In 1982, when Playland was sold for condominium development, the developer, Ocean Beach Associates (OBA), and the City (Muni) reached an agreement to trade land parcels. OBA was to receive the current Muni terminal area for development in exchange for constructing a new Muni terminal on the empty parcel at La Playa & Cabrillo. Implementation of the agreement was held up, and in 1993, as part of the settlement of a lawsuit brought by the City, OBA and the City signed an updated agreement, allowing terminal reconstruction finally to go forward.

Terminal reconstruction was discussed by the City Planning Commission in 1979 as part of the overall condominium project. The project was approved and found to be in conformity with the City's Master Plan (Res. 8365), and an Environmental Impact Report (EIR, file no. EE78.178) was prepared. In 1992, City Planning reviewed its file and concluded that the original Master Plan determination and Final EIR remain current for the Muni terminal project.

BENEFITS

The main benefits of a relocated Ocean Beach terminal are the elimination of most Muni buses (all except the 18 line) from one narrow and slow block of La Playa, and the accommodation of these buses at a more adequate off-street site. Terminating buses from the 5, 31, 31AX, and 38 lines will fit neatly into the new facility, staying off La Playa except when pulling out at the corner.

Also, the new terminal will be considerably more attractive for the neighborhood than what exists now at La Playa & Balboa. It will be more comfortable and

visually appealing for waiting Muni passengers, and for some, more convenient. The new terminal will comply fully with the Americans with Disabilities Act.

Another benefit to Muni and the City is operational efficiency. Muni estimates a savings of \$100,000 a year in operating funds by shortening the distance which four bus lines have to travel to their western terminal. Shorter running times (roughly a minute per bus) mean significant salary, equipment, and fuel savings over time.

Between two and five Muni buses will need to lay over at the new terminal at any one time. Eighty percent of them will be electric trolley buses, which are much quieter and cleaner than the diesel buses.

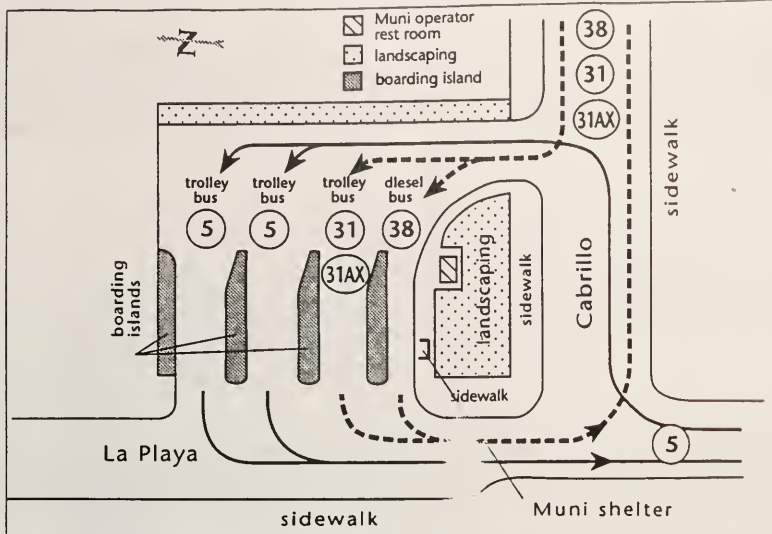
Construction of the new terminal is mostly being performed and paid for by OBA as part of the land-trade agreement. Muni's construction costs are minimal, and are being funded almost wholly from federal sources. Maintenance duties will be divided between Muni and OBA for the first few years after the terminal is built, providing additional cost savings to Muni.

CONSTRUCTION

The construction work to be performed at La Playa & Cabrillo includes:

- excavation, grading, and paving of the lot
- installation of trolley poles and overhead electric trolley wires
- concrete formation, including four passenger boarding islands and a walkway
- landscaping in two areas; landscaping will consist of drought-resistant, low-maintenance plants
- installation of lighting and utility lines (power, water, waste)
- installation of a Muni operator rest room; a temporary facility will be in place until 1995, when a permanent facility will be installed as part of the Muni Operator Rest Room Project; this rest room replaces the current one at La Playa & Balboa with a more modern, attractive structure
- installation of a Muni transit shelter and trash receptacles
- inclusion of some small artistic enhancement to the site; Muni is exploring possibilities and will be in touch with appropriate neighborhood groups

Continued —



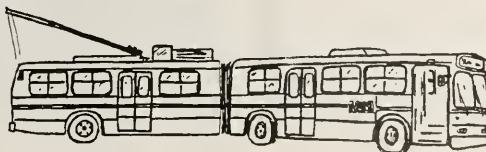
Sketch of new Ocean Beach terminal

Construction can be broken down into two sequential phases. Phase I will consist of OBA's duties, which include the paving, concrete, pole installation, utility, and landscaping work. Phase II will consist of Muni's duties, which include overhead wire installation, transit shelter and temporary rest room placement, and some sort of artistic work. The timetable for full dismantling of the old terminal will be at OBA's discretion. (It is expected that OBA will build additional housing on this site.)

Work hours will be on weekdays from about 7:00 a.m. to 4:00 p.m. Some evening or weekend work may become necessary, but none is currently scheduled. There may be some traffic, parking, or sidewalk inconveniences during construction activities, but care will be taken to keep them to a minimum. Appropriate signs will be posted. Access to regular deliveries and driveways will be maintained.

There will be no interruption in scheduled Muni service. Diesel buses may need to be substituted for trolleys for a short period of time at the end of construction when the transition from one terminal to the other takes place.

Please bear in mind that unforeseen circumstances can always lead to a change in plans.



Articulated, wheelchair-accessible electric trolley bus, now running on the 31 line

QUESTIONS

Questions or comments about Muni's Ocean Beach Terminal Project may be directed to:

- John Katz, Muni Capital Projects, 923-6149
- Hannah Silverman, Muni Community Affairs, 923-6160
- Steve Farrand, Attorney for Ocean Beach Associates, 929-0600

Thank you for your patience and cooperation during construction. Muni looks forward to a more attractive and convenient Ocean Beach terminal.

This brochure can be made available in alternative formats (large-print, cassette, diskette) upon request by calling 923-6160 (TTY 923-6366).

April 1994

